THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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Special Report: The State of LF Production

At the 2004 conference of the **Giant Screen Theater Association** this month, nine new LF features will be screened, two of which (***Harry Potter and the Prisoner of Azkaban*** and ***Spider-Man 2***) are IMAX DMR® titles. This is down from 11 at the 2003 conference (none of which was DMR), and 17 in 2002 (two of which were not produced for giant-screen theaters).

In calendar 2004, only 11 films will be released, three of which are repurposed (***The Polar Express***, due out in November, is the third). Eight original giant-screen titles is the lowest level of new films since 1998. This is in stark contrast with the record peak of 20 (16 original to LF) just two years ago. Since 1999, and including all of 2004, an average of 14 LF films opened each year, 12.3 of which were original.

And 2004's downward trend looks to continue in 2005. Although eight productions are nominally set to premiere next year, several are still seeking funding and may fall behind schedule or never be completed. The year could conceivably see as few as four original LF films, which would be the lowest count since 1995. (No DMR titles have been announced for 2005 so far, but at least two or three can be expected.)

The chart on page 6 depicts this trend graphically. Shades of gray denote the films' source material: LF film, high-definition video, animation/CGI, or IMAX DMR; if the title is in white text, the film is original to LF; if black it is repurposed from another medium.

This decline is not a wholly bad thing. Although theaters have enjoyed the large selection, most industry observers agreed that 20 new films a year was just too many. The competition for screen time squeezed producers and distributors, cutting their per-screen revenues and profits. A drop in new films should give releases of the past few years a chance to pick up new bookings.

The question is, how low will it go, and how low is too low?

Warning signs

The signs of a significant decline in new LF film production have been visible for some time.

- In our monthly "In Production" section, the number of films listed as actively shooting has dropped from a peak of 34 three years ago (two and a half pages worth) to 11 in the last issue (only one full page).
- The summer 2004 issue of ***The Big Frame*** is the first since 1997 to be saddle-stitched instead of perfect-bound, having fallen from a peak of 116 pages to 72, at least in part because of reduced advertising by film distributors.

*(See **PRODUCTION** on page 6)*

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Student LF Film of Lincoln Assassination

Story and photos by James Hyder

I've come to **Ford's Theatre** in downtown Washington, DC, to observe the filming of a student LF production. I had met the young filmmakers, **Ben Brunkhardt** and **Erik Courtney**, at the **Large Format Cinema Association** conference in April, and they've invited me to watch this one-day shoot, which is conveniently less than an hour from my home.

In and of itself, Ford's Theatre is a small and unremarkable 19th century stage that continues to mount a modest season of dramatic productions every year. But it is forever fused in the minds of Americans with the assassination of president Abraham Lincoln.

On April 14, 1865, less than a week after the General Robert E. Lee surrendered at Appomattox, Lincoln was shot by John Wilkes Booth in Ford's Theatre while watching a performance of *Our American Cousin* from the presidential box. The first assassination of an American president shook the nation still coming to terms with the end of a bloody war that had lasted five bitter years.

Brunkhardt and Courtney intend to recreate the assassination of Lincoln on 15/70 film.

I had glanced through a brochure about the project that Brunkhardt had given me at the conference, but it's only as I get to the craft service area set up outside the theater's rear entrance that I begin to realize that this is no quick-and-dirty student film.

There, munching on cookies and drinking bottled water, are more than 100 ex-

*(See **STUDENT** on page 8)*

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The Insiders

This month's focus:
Programming

Nike and the Giant Screen

by Ed Capelle

I have been the victim of a trap that many of us have fallen into. We look at the LF business and compare how it used to be with where it is today. Obviously, theater attendance has declined at many theaters, and for some venues, dramatically.

Imax Corporation is often blamed for much of this downturn. Cited are their move into 3D and commercial venues, their declining support of institutional programming, brand confusion, and the list goes on. Overscreening, erosion of the "unique factor," lower quality films, industry fragmentation, and the high cost of the LF business are also commonly cited as contributing to the industry's woes. But simply blaming Imax is not fair or productive.

The **Giant Screen Theater Association** recently commissioned a *Worldwide Viewer and Nonviewer Research Program*. Much of the information gathered helped to confirm what many of us already knew instinctively. But the study may help guide us to some important long-term strategic changes in the LF world. Our business needs to act!

The following action points for theaters were identified by the study:

- Use research to identify the target audiences for which giant screen films serve a need or satisfy a want.
- Learn everything possible about these target audiences, from their awareness levels, or lack thereof, to their perceptions of the overall experience, to their desired film topics and types, to their ideal incentives to return.
- Produce high-quality, entertaining and educational films and schedule them in the appropriate show times.
- Identify the niche audiences for which specific films will be most appealing.
- Develop high-impact marketing materials that will be distributed through the marketing mediums preferred by the target audiences.
- Produce a positive visitor experience, from first contact, to parking lot, to ticket desk, to queue, to theater seat, to film experience, to departure.

Long before Nike trademarked the advertising tagline "Just Do It!" the phrase helped to guide my approach to business. Many theaters for which I have been responsible have had to succeed in highly competitive markets with media costs that made generating sufficient film attendance a challenge.

The downturn in the LF business has provoked a variety of responses. Some theaters have chosen to cut expenses. In some instances, this included dramatic decreases in marketing dollars for launching and supporting a film's run. Other theaters have responded by increasing the number of films they show at any given time. At some theaters, as soon as a film's attendance begins to decline, a new film is brought in to help bolster attendance. The problem with this strategy is that films that are not properly marketed can be pulled off the schedule while they still have attendance-generating potential.

It is easy to blindly justify this behavior, given the recent increase in production levels. It is easy to announce something new and hope that it will generate the needed boost in business. But we need to be careful about taking recent production levels for granted. We are already seeing a fairly dramatic decline in production. In recent years, we have enjoyed more than 12 new films each year. If a theater kept launch expenses low and negotiated terms that mitigated the impact of print cost, bringing in a new film was a simple solution.

But the reality is that with so much competition among films, the majority of producers never recoup their original production costs, and that can't continue indefinitely. If audiences develop an appetite for a rapid turnover of films, we may find that there isn't a sufficient supply of new product to meet our programming needs.

To launch and support a film, a theater needs to invest. But spending on film launches has declined so that now it presently ranges between $0.00 and $1.25 per head. When marketing is drastically reduced, even significant PR and promotional campaigns cannot fill the gap that is left. Media partners can help to increase the impact of a theater's paid advertising. Public service announcements can also help drive awareness, although this tool is usually limited to theaters in nonprofit educational institutions.

Launching a film with sufficient advertising, VIP events, and media/educator screenings is expensive. A theater needs to keep a film on its schedule long enough to recover those costs. A programming approach that I have seen work well at many theaters is to schedule films for four to six months, with an A and B program. Every four months a new A film is launched to continue driving awareness for the theater.

You also have to be keenly aware of demands upon staff. Each new opening requires a significant amount of staff time and effort. Planning and executing all the events and special screenings necessary to introduce a film drains personnel resources. I have found that focusing on three openings annually provides a good balance between using staff effectively and maintaining a modest marketing budget .

Where does this leave us? Bottom line, if we expect our programming and marketing strategies to work, we must select films that people want to see. The films need to appeal to a broad audience, especially our core viewers. As part of each film launch a theater must invest in an appropriate advertising, PR, and promotions budget to support the film while it is on the schedule. Our message needs to be consistent, clear, and motivating to the consumer.

We can continue to point to what we think are the problems in our business, but at the end of the day that will not change a thing. What

*(See **CAPELLE** on page 3)*

In Memoriam: Alexander "Sasha" Hammid

Alexander Hammid, artist, filmmaker, and long-time collaborator with **Francis Thompson**, died on July 26 at his home in New York after a stroke. He was 96.

Born Alexandr Hackenschmied in Linz, then part of the Austro-Hungarian Empire, in 1907, he began his career as a photographer. In 1930 he turned to motion pictures, making the experimental film *An Aimless Walk* with a borrowed hand-held camera. He subsequently worked as cinematographer with directors Hans Burger and Herbert Kline on *Crisis* (1939) and *Lights Out in Europe* (1940), now considered classic depictions of the rise of Nazism. Hammid fled Czechoslovakia for the U.S. a month before German troops invaded.

In Hollywood he met and married dancer and poet Maya Deren, with whom he made one of the first American avant-garde films, *Meshes in the Afternoon* (1943). The couple produced four more films before divorcing in 1947. Hammid made films for the U.S. Office of War Information and the United Nations and in 1948 married Hella Heyman, a still photographer.

In the 1950s, Hammid focused on the arts, collaborating with Gian Carlo Menotti on the opera *The Medium*, and filming a series of master classes by cellist Pablo Casals and violinist Jascha Heifetz, and choreographer Martha Graham's *Night Journey*.

Alexander Hammid, circa 1940.

In 1962 he met Francis Thompson and began a creative partnership that would last for three decades. The pair made *To Be Alive!* for the 1964–65 New York World's Fair, for which they won an Academy Award (*see Peter Crane's story in LFX, May 2003*), and *US* for the 1968 World's Fair in San Antonio, TX. They received another Oscar nomination for *City Out of Wilderness* in 1974.

In 1975 Thompson and Hammid began working in LF films with commissions for two films to be released simultaneously on July 4, 1976: ***To Fly!*** for the **National Air and Space Museum** in Washington, DC, and ***American Years*** for the **Living History Center** in Philadelphia, PA. Hammid edited *To Fly!*, which has been showing continuously at NASM since its opening.

The pair produced three more LF films in the 1970s and 1980s: ***Living Planet*** (1979), directed by **Dennis Earl Moore**, and ***On The Wing*** (1986), directed by **Bayley Silleck**, both made for NASM, and ***Energy! Energy!*** (1982), directed by Silleck for the 1982 World's Fair in Knoxville, TN.

Thompson died last December (*see LFX, January 2004*).

Hammid is survived by his son Tino Hammid, of Los Angeles, CA, and his daughter, Julia Hammid, of Baltimore, MD.

*(from **CAPELLE** on page 2)*

has happened is behind us. We need to embrace the current state of our industry and develop a new approach that will create the attendance and revenue levels needed to sustain us. Commiserating about what is wrong will not improve things.

As Nike has said for years, "Just Do It!" Let's work together to share information on advertising, marketing, and promotional ideas that will generate success for every member of the LF community.

Ed Capelle is president of Capelle & Associates, an LF consulting firm. He has worked in LF production, distribution, and exhibition for more than 16 years. He can be reached at edwardcapelle@comcast.net.

CORRECTIONS

In the Summer 2004 issue, the list of films being presented at the GSTA conference, we neglected to show Orbita Max as co-producer of *Mystery of the Nile*.

The Mailbox

An open letter from Imax Corporation's Richard Gelfond and Bradley Wechsler.

We wanted to provide our thoughts on the issues covered in the "Open Statement to the Giant-Screen Film Industry" printed in the Summer 2004 issue of *LF Examiner*. We appreciate the concerns of the LF industry organizations that submitted the open statement, and always welcome the opportunity to foster dialogue with regard to important issues in our industry.

IMAX Corporation's single greatest priority is increasing both attendance and financial performance of all IMAX® theaters. We have a rich and diverse worldwide network representing a wide range of programming preferences and missions. Our strong belief is that the availability of a wide variety of film content, including original 15/70 product and reformatted Hollywood event films, is important to the success of this diverse network.

Indeed, we remain committed to the development of both educational and commercial films. On the documentary side, ***NASCAR 3D: The IMAX Experience***, released this March, set the record for both the highest grossing opening weekend for an IMAX originally produced film and the highest per-screen average on an opening weekend for a wide-distribution IMAX 3D film. ***Magnificent Desolation***, a 3D film documenting man's experiences on the moon, is set for release in 2005. Other educational films in preproduction include the next film in our renowned space film series, and the 3D ***Denizens of the Deep***, the follow-up to the highly successful ***Into the Deep***.

On the commercial side, IMAX DMR films continue to perform well and exhibit

*(See **IMAX** on page 12)*

THE BIZ

FILM STOCK

Imax reports Q2 profit, signings

In August, **Imax Corporation** reported profits for the second quarter and multiple-system signings with two North American cinema chains for IMAX MPX™ theater systems.

The company announced a profit for the second quarter ending June 30, 2004, of US$1.55 million ($0.04 per share) on revenues of $31.75 million, up from a profit of $969,000 ($0.03 per share) on revenues of $34.45 million in the same quarter of 2003. For the six months ending June 30, the company posted a profit of $656,000 ($0.02 per share) on revenues of $56.63 million in 2004, compared to a profit of $3.39 million ($0.10 per share) on revenues of $68.1 million in 2003.

In the second quarter the company signed an agreement with **National Amusements, Inc.**, to install six IMAX MPX projection systems in the next two years, with an option for up to 12 more MPX systems in the future. Four of the first six will be in existing multiplexes in the U.S.; the locations of the remaining two have not been determined, although one will probably be in the United Kingdom, as will many of the 12 potential theaters.

The sites of the first four are White Plains, NY; Hartford, CT; Louisville, KY; and Cincinnati, OH. They are expected to open in November 2004.

National Amusements is the sixth largest theater chain in North America, with 1,425 screens in the U.S., U.K., and Latin America, including one IMAX theater in Los Angeles. It is also the parent company of media conglomerate Viacom.

Imax signed a deal with **Cinemark USA** to install two MPX systems in 2005. Cinemark, the third largest exhibitor in the U.S., owns 3,200 screens worldwide, including five IMAX theaters. In addition to the National Amusements deal mentioned above, Imax also signed deals in the quarter for four additional IMAX theaters with undisclosed clients.

In a conference call following the announcement of the second quarter results, Imax executives said they were about to close a deal with Canadian exhibitor **Famous Players** to install two new systems by the end of the year.

In the second quarter of 2004, Imax signed contracts for four theater systems and recognized revenues from the installation of five theater systems, compared to seven signings and six installations in the same period of 2003. For the six months ending June 30, 2004, the company signed agreements for 19 systems and recognized revenue from seven systems, compared to 13 signings and 14 installations in the same period of 2003. Imax expects 30 to 35 signings in 2004. As of June 30, 2004, 240 IMAX theaters were operating in 35 countries, and the company had a backlog of 57 theaters with a value of $117 million.

In the week following the Aug. 9 release, Imax shares rose 13% to close at $4.95, remaining below $5.00 for the most of the next two weeks. As this issue went to press in the last week of August, the price had closed as high as $5.35.

Calgary Eau Claire IMAX closes

The **IMAX Theatre at Eau Claire Market** in Calgary, AB, Canada, closed suddenly on July 18 upon completion of the sale of the Eau Claire Festival Market. The theater had been owned and operated by the retail center's former owners, **Proprietary Industries Inc.**, who sold the building and land, but not the IMAX franchise, to **Harvard Developments**. Details of the terms of the sale, which was completed in July, were not disclosed. The 296-seat IMAX theater opened in September 1993. Its closing leaves the city with two LF theaters: the **Famous Players Paramount IMAX**, a 260-seat 3D screen, and the Discovery Dome at the **Calgary Science Centre**, a 230-seat **Iwerks** 8/70 dome theater.

Calgary is one of six IMAX theaters to close so far this year, including closures in Ichikawa and Shima, Japan (*see LFX, February 2004*); Cape Town, South Africa (*see The Biz, LFX, May 2004*); and the two **Marcus** IMAX screens in Addison, IL, and Columbus, OH (*see The Biz, Summer 2004*), which closed on Sept. 1.

Two 8/70 theaters — at the **Hakkejima Sea Paradise** in Yokohama, Japan, and **Nauticus** in Norfolk, VA — have removed their film projectors and converted to digital projection this summer.

DEALS

WGBH to distribute *Virtual Actors*

WGBH Enterprises has signed an agreement with Montreal's **TFX Animation** to handle worldwide distribution (excluding Canada) of the computer-animated 3D LF film ***Adventures in Animation 3D*** (formerly *Virtual Actors*). Distribution in Canada will be through **FunFilm** in Montreal.

The film has been revised since its screening at the **Large Format Cinema Association** conference in April in response to theaters' comments and concerns. The order of the two segments has been switched so that the explanation of how virtual actors are made precedes "The Boxer" story, and running time has been cut to 40 minutes. The final version will be screened at the GSTA conference in Montreal this month.

Giant Screen Films gets *Extreme*

Giant Screen Films has made a deal to take over distribution of ***Extreme***, the 1999 film on extreme sports directed by **Jon Long**. It was originally co-distributed by production company **Extreme Productions** and **Imax Corporation**, but Long, producer **Niels de Jong Franken**, and executive producer **Peter Beyak** reclaimed worldwide distribution rights from Imax within a few years of its premiere.

Giant Screen Films will retain Calgary, AB-based **Dana Spadafora**, who has been handling marketing and distribution for Extreme Productions for two years. Spadafora will continue to coordinate prints and shipping, while marketing is coordinated from GSF's Evanston, IL, offices.

Hawking film to begin production

Filming will begin in October on ***Stephen Hawking's Beyond the Horizon***, a

THE BIZ

DEALS

US$9 million LF film based on the revolutionary theories of the noted physicist. The film is being produced by Utah-based **Universe Partners**, directed by LF veteran **Bruce Neibaur**, photographed by **Matt Williams**, written by **Leonard Mlodinow**, and produced by **Jeff Miller** and **Diane Beam** with co-executive producers **David Allen**, **Christopher Harding**, and **Jeffrey Kirsch**.

According to a press release, "blending a fictional storyline with real science, the movie will catapult audiences through an exciting array of computer-generated imagery based on Professor Hawking's latest theories about the universe, its origins, and eventual fate." The October shoot will film Hawking in his Oxford University office.

A distribution deal is being finalized with **Destination Cinema, Inc.** and production partnerships have been formed with **Silicon Graphics, Inc.**, **NASA**, and the **Reuben H. Fleet Science Center**. Universe Partners is seeking major sponsors.

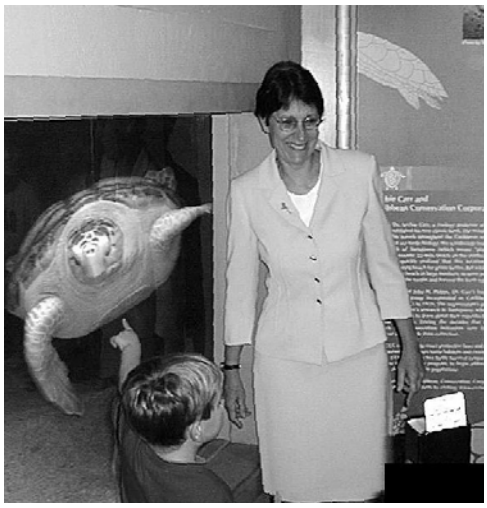
Thomson buys Command Post

Thomson, the French media conglomerate that owns RCA, Grass Valley, and **Technicolor**, has acquired **Command Post & Transfer** in Toronto and Vancouver, Canada. Command Post offers a wide range of post-production services including "visual effects, select audio capabilities, and front-end laboratory capabilities (35mm and 16mm)," according to Technicolor's **Robert Dennis**. Command Post's Toronto audio division, **Toybox**, has provided sound editing and mixing for many LF productions, including the remix of the IMAX DMR version of ***Harry Potter and the Prisoner of Azkaban***, which was engineered by **Cory Mandel**.

Euromax sets up trailer market

Euromax, the European LF association, has established a Web-based system to make LF trailers more readily available to its members. Theaters in need of a trailer send a request to Euromax, which obtains the distributor's permission to forward the request to all member theaters. Any that have the trailer respond to the requesting theater, which pays a US$250 fee to Euromax. The sending theater receives a $250 discount on its next year's membership fee. Euromax president **Berend Reijnhoudt** says that the system allows Euromax and distributors to keep track of which trailers are where and helps to maintain quality control.

For more information, contact Euromax through its newly revised Web site, www.euromax.org.



Courtesy of the Maritime Aquarium.

Jennifer Herring

Herring is new CEO in Norwalk

The **Maritime Aquarium at Norwalk** (CT) has announced that **Jennifer Herring** is its new president and CEO, effective Aug. 30.

Herring has 25 years of experience in fundraising and administration for major non-profit organizations, including ten years with the Wildlife Conservation Society, which operates the New York Aquarium, Bronx Zoo, Central Park Zoo, Prospect Park Zoo, and Queens Zoo. Herring was selected from a field of 250 candidates.

She replaces **Michael Bordy**, who announced his retirement in February, but has remained through the transition.

The aquarium has a 337-seat IMAX theater that opened in 1988.

PERSONNEL

Palmer joins MFF as VP

Chris Palmer has joined **MacGillivray Freeman Films** in the newly created position of vice president of special projects. Palmer was president and CEO of **National Wildlife Productions** until resigning that position in August (*see The Biz, LF Examiner, Summer 2004*).

In the new position, he will work with general manager **Harrison Smith** to "raise MFF's company profile within the conservation community and with a network of foundations and government agencies," according to a company release. He will also develop new film projects and production partnerships, and serve as director of the MFF Educational Foundation.

Markowitz at Pacific Title

Alan Markowitz, formerly with **Imagica USA**, has joined **Pacific Title and Art Studio** as executive director of LF production and sales. He will oversee all in-house LF production and promote sales for the 85-year-old Hollywood post house. Markowitz worked at Imagica USA for more than ten years, and has 28 years of experience in post-production special effects.

Other former members of Imagica USA's technical staff who moved to Pac Title this summer are **Ray Tocchio** and **Chris Bushman**.

What's up with Don MacBain?

We received the following note the other day:

"Besides continuing my freelance production career with ***Misadventures in 3-D*** and **nWave Pictures**' current ***Wild-Africa 3-D*** project, I just received my first composer credit on the low-budget feature *Full Clip*, starring Busta Ryhmes, which came out on DVD Aug. 10. I'm hoping to find some more composing or music work, maybe on LF films. Of course, I'll always do production work to pay the bills. I've been working for nWave, producing the media for three visitor center attractions going into the new FedEx Forum stadium in Memphis. I can be reached at DCMcB@earthlink.net."

The State of LF Production

*(from **PRODUCTION** on page 1)*

- Films in Development presentations at GSTA conferences fell from a peak of 45 in 1998 to a low of eight in 2002, before climbing to 15 last year, and 30 this year.

Original LF films typically take 18–24 months to go from green light to screen, so one can see this year's drought presaged in the 2002 conference. The low figure that year is largely attributable to the economic downturn following the 9/11 attacks, as the U.S. prepared for war.

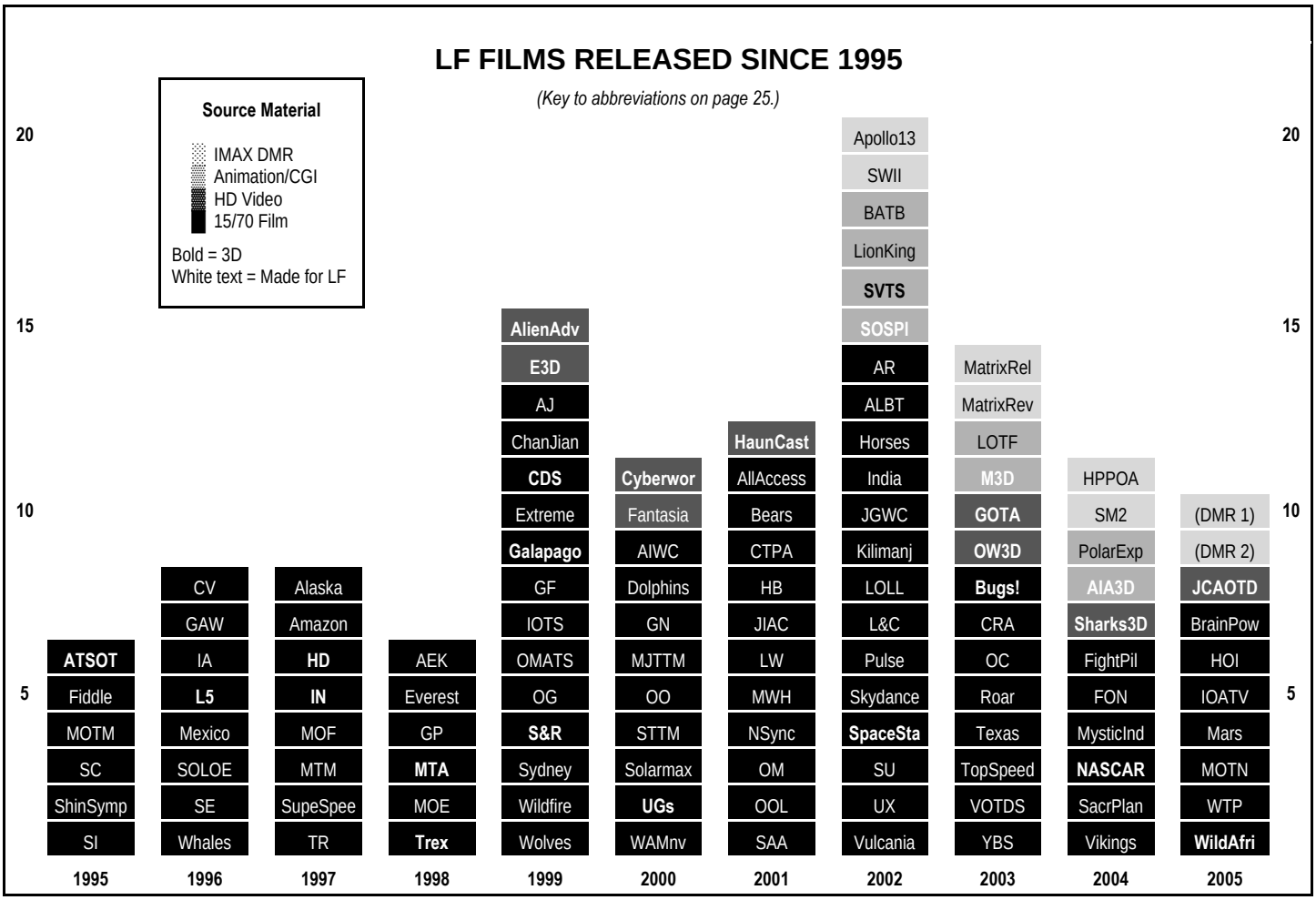
The increasing number of Films in Development presented last year and this year may provide a hint that production will rebound, but any optimism on this score should be cautious. Anyone can say he plans to make an LF film: all he needs is an idea and a few images to put in a brochure or Power Point presentation. Dozens of projects announced over the last decade never got past the brochure stage. The number of Films in Production, those that have actually begun shooting LF footage, has not yet shown a similar rebound, and several that began shooting in the past two years have stalled in the search for funds.

The experts' view

We asked four filmmakers about the state of LF production today, how it's changed, and where it's going. **Joanna Baldwin Mallory** is senior producer of ***Brain Power***, which she is making for **Partners Health Care**, a large Boston-based healthcare provider. She notes that the financial and economic landscape has changed significantly since the GSTA's Economic Impact Study was released in 2001, and that her $9.5 million project, which was originally projected to earn a modest return over five years, will be harder pressed to do so in today's circumstances.

The film has received a $3 million **National Science Foundation** grant, and is about to announce a major corporate sponsor. Furthermore, Partners is, in Mallory's words, "a huge enterprise" and is involved in LF for more than simple marketing exposure. *Brain Power* supports the company's public science education mission, provides a communications platform in France, and offers other intangibles. However, as she planned for the resumption of shooting this fall, "we recalibrated the outlook, and all I saw at one point was red ink; that was a very difficult realization."

Don Kempf of **Giant Screen Films** agrees that the revenue potential of LF films is not what it used to be. Most LF films now need subsidies in the form of corporate sponsorship, tax credits, NSF


LF FILMS RELEASED SINCE 1995
(Key to abbreviations on page 25.)
Source Material
IMAX DMR
Animation/CGI
HD Video
15/70 Film
Bold = 3D
White text = Made for LF
20
15
10
5
1995: ATSOT, Fiddle, MOTM, SC, ShinSymp, SI
1996: CV, GAW, IA, L5, Mexico, SOLOE, SE, Whales
1997: Alaska, Amazon, HD, IN, MOF, MTM, SupeSpee, TR
1998: AEK, Everest, GP, MTA, MOE, Trex
1999: AlienAdv, E3D, AJ, ChanJian, CDS, Extreme, Galapago, GF, IOTS, OMATS, OG, S&R, Sydney, Wildfire, Wolves
2000: Cyberwor, Fantasia, AIWC, Dolphins, GN, MJTTM, OO, STTM, Solarmax, UGs, WAMnv
2001: HaunCast, AllAccess, Bears, CTPA, HB, JIAC, LW, MWH, NSync, OM, OOL, SAA
2002: Apollo13, SWII, BATB, LionKing, SVTS, SOSPI, AR, ALBT, Horses, India, JGWC, Kilimanj, LOLL, L&C, Pulse, Skydance, SpaceSta, SU, UX, Vulcania
2003: MatrixRel, MatrixRev, LOTF, M3D, GOTA, OW3D, Bugs!, CRA, OC, Roar, Texas, TopSpeed, VOTDS, YBS
2004: HPPOA, SM2, PolarExp, AIA3D, Sharks3D, FightPil, FON, MysticInd, NASCAR, SacrPlan, Vikings
2005: (DMR 1), (DMR 2), JCAOTD, BrainPow, HOI, IOATV, Mars, MOTN, WTP, WildAfri

Joanna Baldwin Mallory

grants, or other types of "free money." He feels that since more producers are looking to corporate sponsorship, competition for those funds has intensified. But, he adds, "There's a trend in the marketing world toward non-traditional sorts of marketing and advertising, and [LF] is a piece of that. That was one of the rationales that **Honda** had for sponsoring ***Pulse! A Stomp Odyssey***. When you approach ad agencies and companies [today about sponsoring LF films] you're not coming as much from left field as you were five, six years ago."

SK Films' Jonathan Barker is characteristically blunt about the state of LF production: "It is getting slightly worse, but clearer, because it is now totally apparent that the rallying point for getting films made is sponsorship, period. If someone brings a film to me and I can't think of a sponsor for it in 30 seconds, I won't go any further."

Barker adds that pitching a giant-screen film to sponsors used to be simpler since "there was a point in the late 1990s at which you could logically defend an economic outlook that was wildly positive. The reality is that [theater] systems growth didn't go [as high as expected], and competition and a lot of factors caused the actual per-film lease revenues to go down, not up. So even the charlatans have trouble with those projections now. And I won't name them."

Greg MacGillivray points out that several traditional funding sources for LF films have dried up: World's Fairs once accounted for 10% of new films, and spurred innovations in technology, like 3D, and in filmmaking, like **John Weiley**'s ***Imagine*** and **Stephen Low**'s ***The Last Buffalo***. But World's Fairs are gone.

So are theaters producing their own destination films. In the 1980s and 1990s **MacGillivray Freeman Films** made three films for the **Singapore Science Center** and four for the **Keong Emas IMAX Theatre** in Jakarta, Indonesia. In the U.S., the **National Air and Space Museum** continues to participate in producing space films, but no longer provides a significant portion of the funding.

MacGillivray echoes Barker's sentiments, saying that getting sponsorship is ten times harder than it was ten years ago, and that today's is the weakest sponsorship market he's seen in 20 years.

On the question of how films can become more profitable, Kempf said that his company was examining "rule of thumb" budgets for places to trim. Better planning, greater efficiency, digital scanning, and other post production techniques can save money. In the treatment stage, opting for six remote locations instead of seven can keep costs down without necessarily affecting the overall quality of the film.

Barker said that although most producers would like to see a larger slice of the box office, he recognized that "there's only so far you can go with that." Adding more institutional venues to the marketplace would make the biggest difference. And he predicts that on the production side "we're going to hit a point where the technology is going to allow these films be made much, much cheaper."

Don Kempf

MacGillivray says that the key to making money is a successful marketing plan and release strategy. If a film is released at the wrong time of year, or without a good marketing push by the distributor and theaters, it can easily lose money. "That's why we've seen really good movies, movies that have won awards, and they haven't been big box office winners." Unlike Hollywood, MacGillivray says, margins for LF films are very narrow.

Virtually all of our experts agreed that they make films primarily with the institutional market in mind. Barker says that the only way a film can get started is if it appeals to institutional theaters, adding that "When **National Amusements** and Imax make their announcement [that they will build up to 18 IMAX MPX theaters (*see The Biz, page 4*)], in terms of my busi-

*(see **PRODUCTION** on page 12)*

Greg MacGillivray

Jonathan Barker

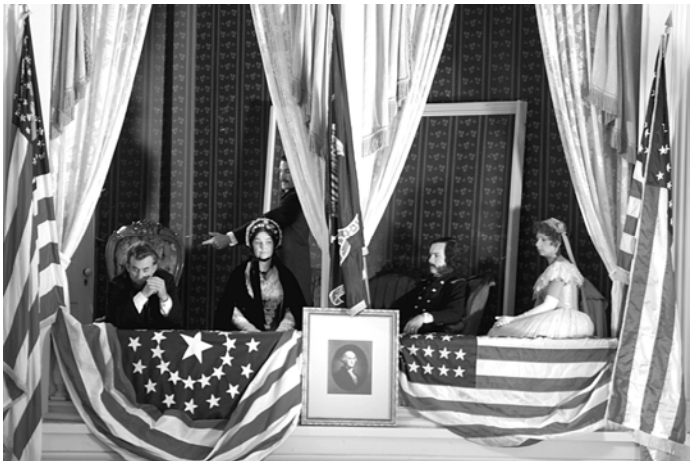
Student LF Film Re-creates Assassination of Lincoln

*(from **STUDENT** on page 1)*

tras in meticulously authentic Civil War-era costumes; ladies in gowns with hoop skirts, men in 1860s military uniforms or period formal wear. Production assistants with walkie-talkies roam the site; a four-man sound crew has set up a large digital mixing console at the back of the house; a weapons master (who looks like a refugee from the Hell's Angels) is preparing the blank charges for Booth's derringer pistol, watched over by the stunt coordinator and a police officer in SWAT gear; and the dozen or so professional actors who will portray Lincoln, his wife, Booth, and the on-stage performers are getting final touches to their makeup and costumes.

As I arrive, the extras are being herded back into the theater to begin a long night's shooting. The **National Park Service**, which administers the building, has granted the crew only one day for the actual shoot. Lighting was set up the day before, and now, at 9 p.m. on a Saturday, they have less than 12 hours to capture six or seven three-minute takes re-creating the last minutes of Lincoln's life. At 9 a.m. on Sunday, tourists will re-claim the theater.

The project is the thesis for Brunkhardt's MFA in cinematography at **University of California, Los Angeles**. The 29-year-old holds a BA in film production from the **University of Southern California**, and has been making films since he was a child.



Rehearsing the fatal moment. Left to right: Jeffrey DeMunn, Sean Mullan, Rosemary Knower, Cameron McNary, Susan Linsky.

But the film of the assassination is not an ordinary dramatic re-creation, or even a standard LF shoot. Brunkhardt has combined several technologies to invent a system he calls "Large Format Negative Repurposing." The idea is that after shooting the whole scene with a static 15/70 camera, he will be able to "recompose the 15/70 negative in telecine utilizing both the pan-and-scan (X and Y planar movement) and zoom functions so that the image on the negative can be manipulated into medium shots, close-ups, and/or simulated tracking/booming shots. Due to the high resolution of 15/70 film, a subject within the frame can be [magnified] many times before grain is seen." The output of this process, which relies on the new Millennium II scanner developed by **Cintel International, Ltd.** for military applications, is high-def video, but the overall shot can also be projected in 15/70 as a standalone short.

Brunkhardt theorizes many uses for LFNR: "If a filmmaker wants to shoot a documentary about birds, it would be challenging to photograph a single bird, flying amongst a flock, while keeping it perfectly centered within the frame. In contrast, the LFNR process would allow the filmmaker to photograph the entire flock of birds in a wide shot and then single out whichever bird s/he would like later in telecine."

UCLA graduate student Ben Brunkhardt (l.) and director Erik Courtney.

The thesis paper will outline these possibilities in detail; the film is a real-world test of the theory.

Back in the theater, Civil War expert and re-enactor **John Bert**, who has consulted on films such as *Gods and Generals* and *Cold Mountain*, is speaking to the extras, now seated in the orchestra and balcony sections of the theater. Bert is coaching them on how to behave and react as the scene changes from an audience enjoying a stage comedy to the horror of a presidential assassination. Bert's work is crucial: everyone in the crowd must remain in character as events unfold, without anticipating the unexpected actions of the assassin Booth, since any one of them may later be seen in a medium or tight panning shot.

At the same time director Courtney, 30, is working with various crew members to ready everything for shooting. Cinematographer Brunkhardt seems calm and not terribly busy. His lights are all set, and the large **Iwerks** camera, completely draped in blankets to deaden its sound, is locked down at the edge of the balcony. Camera assistant **Fred Weigle** checks the viewfinder as he and Brunkhardt make minor adjustments to the framing, moving people and set pieces on the stage to bring them into frame.

The Park Service has not allowed the filmmakers to use the actual presidential box. The precise site of the assassination is hallowed ground and contains original

artifacts. So the camera is pointing into a mirror and focused on the box on the opposite (stage-right) side of the theater. The mirror reverses the image to make it look like the stage-left box, and this has necessitated numerous subtle changes by the crew. The portrait of George Washington hanging in front of the box has been reversed, as have the handbills the audience carries and the musicians' sheet music. The musicians in the orchestra pit are holding their instruments left-handed and, at the crucial moment, the actor playing Booth will shoot with his left hand.

Crew call for the shoot was at 5:00 p.m., and now, six hours later, everything is nearly ready. One of the last checks is rehearsing with the gun. All other works stops as the stunt coordinator **Bill Leaman** briefs the entire company — cast, extras, and crew — on safety issues related to the gunshots. They are using blank charges of course, but the possibility of injury still exists and is taken seriously. Leaman explains that they will do some test shots to determine the amount of powder to use, and to familiarize everyone with the sound. The actors in the box are all given earplugs and the extras are offered them as well.

Courtney calls for a rehearsal of the whole three-minute scene. There is some anxiety for the safety of **Sean Mullan**, the actor playing John Wilkes Booth, since over the next several hours he will recreate, at least seven or eight times, the ten-foot jump from the box to the stage that broke Booth's leg in 1865. The first few run-throughs include everything except the jump and the shot. Then there is a full rehearsal with the gunshot and the jump. Mullan jumps, delivers his infamous line, "Sic semper tyrannis," and limps off stage. Everyone waits nervously until he reappears and announces that he's fine.

Ben Brunkhardt at the Iwerks 15/70 camera.

It's now midnight, and the first frame of film has yet to be shot. Courtney calls for a lunch break, only an hour behind schedule.

In a bizarre juxtaposition, the crowd of more than 150 people, the vast majority of them in 19th century costume, troop into the Hard Rock Café that is a few doors down from the theater. It's late on a Saturday night, and the place is oddly empty, save for these refugees from Civil War, eating fajitas among the electric guitars and flat-screen monitors playing rock videos.

I take a seat and am soon joined by **Jeffrey DeMunn**, the actor playing Lincoln. DeMunn is a Tony Award-winning stage and screen actor who appeared in *The Shawshank Redemption* and *The Green Mile*, and has a recurring role as Norman Rothenberg on TV's *Law & Order*. He tells me it is the first time he has played Lincoln, and that he's enjoying the experience. A few minutes later, Mullan joins us. It's another surreal scene: Lincoln and Booth chatting over dinner. Mullan is actually writing a play about Booth, and he and DeMunn discuss the project and the man.

Booth and Lincoln chat over dinner. Actors Sean Mullan (l.) and Jeffrey DeMunn.

Brunkhardt and Courtney met two years ago at UCLA on a student film Brunkhardt was shooting. Courtney, a production assistant on the project, recognized Brunkhardt's talent as a cinematographer, and asked him to shoot a trailer for a science-fiction script he had written. The short would be the thesis film for Courtney's degree in direction. (Courtney later used the trailer to pitch the script to **James Cameron**, and won a job with Cameron's production company.) The two have remained friends since, and Courtney was the natural choice to direct Brunkhardt's thesis.

Brunkhardt received his Bachelor's degree in film production from USC in 1997 and worked for two years as an assistant cameraman in Hollywood. In addition to shooting music videos and shorts, he is credited as cinematographer on *In the Wrong Hands*, a low-budget 2002 feature. He has nearly completed the five-year UCLA Masters' program, majoring in cinematography with a minor in directing.

The two say that the assassination film, officially titled ***The Persistence of Dreams***, has been a real education. Courtney, who wrote the script, says "'Baptism by fire' doesn't cover it. It's been like making *Titanic* on a *Blair Witch* budget." They estimate that out-of-pocket expenses will top US$50,000, and that in-kind contributions, like the film from **Kodak**, the processing from **CFI Laboratories**, the camera

*(See **STUDENT** on page 10)*

*(from **STUDENT** on page 9)*

from Iwerks' **Scott Shepley**, and other donations, are worth tens of thousands more, to say nothing of the historic location, for which they are paying nothing. As producer, Brunkhardt has provided most of the cash from private sources.

Those things for which they are paying have been obtained at rock bottom prices. DeMunn and one other actor are being paid scale. The 100 extras are all local Civil War re-enactors who are wearing their own costumes and are receiving $25 each for the night's work, essentially the cost of dry cleaning the costumes. They are participating for the privilege of being involved in what may be the most accurate and detailed re-creation of the assassination ever produced.

In less than two hours everyone has been fed and is back in the theater, ready to shoot the first take. Once again a certain tension pervades the set, since now, for the first time, *everything* has to go right for the camera: lines, entrances, gun, and jump. And it all has to happen within the 200 seconds that it takes a 1,000-foot roll of film to run through the camera. Courtney calls "Action" and the on-stage actors perform the dated and quaint comedic scene from *Our American Cousin*. Lincoln leans over the box to watch, and laughs at the humor. Barely noticeable, Booth hands a forged pass to a guard at the entrance to the presidential box and disappears through the door.

A minute later a gunshot rings out, and confusion erupts in the audience as Booth jumps to the stage and runs off. (History records that some members of the audience first thought that this was part of the play.) Mrs. Lincoln screams from the box that the president has been murdered, and the audience panics. Military officers run up the stairs and pound on the door of the box. In the tumult, Laura Keene, one of the stage actors, addresses the audience and appeals for calm.

"And....*cut*!"

The take has gone well, and the relief is palpable. It's not perfect. One of the historical details that the crew is hoping to recreate is the snagging on Booth's spur of one of the flags draped in front of the box. It is believed that this is what caused him to break his leg. But it is a tricky arrangement that hasn't worked this time. No matter, they've planned to shoot at least six or seven takes, two of which will be with a longer lens to capture the box in a tighter shot. Everyone resets to prepare for take two.

The second time all goes well, except that Mullan falls forward toward the edge of the stage this time, knocking into one of the footlights. The camera may be able to see that it is an electric light, not gas. On to take three.

And so it goes into the night. I leave at around 3 a.m., and later learn that shooting wrapped by 6:30 and all equipment was cleared (barely) by 9 a.m. when the first tourists arrived. All the film was used, ending up with six wide shots and one tight. They never got the flag snag to work quite right, but think they have a workaround solution.

Two days later I meet Brunkhardt and Courtney over coffee before they head back to L.A. Brunkhardt is taking a week to drive across the country, stopping at his parents' home in Kansas City, KS. He's carrying two of the best takes with him for safety's sake. The rest will be shipped directly to CFI for processing.

Several weeks later, he reports that he and Courtney went to Cintel's facility in Ware, England, to transfer the film to video and do the LFNR process. He says that all went well, even though he only had one day to work on the Millennium II scanner before it was sent off to a trade show. He came away with about 20 minutes of LFNR footage in HD video, enough to do most of what he had planned. He also learned that there are situations in which it is better for technical reasons to do LFNR from an interpositive than the negative.

The premiere of the 15/70 and LFNR versions is planned for November in Los Angeles, and Brunkhardt intends to show the footage and give a technical presentation at the 2005 LFCA conference. He presents his thesis paper in December and will graduate in the spring. The Web site www.lfnr.org will soon be operational with information about the process. In the meantime, Ben Brunkhardt can be reached at ben@brunkhardt.com. Erik Courtney can be reached at erik@lfnr.org.

The scene reversed, as it will appear in the film.

Pietro's Wild Ride

To thank him for producing *Fighter Pilot: Operation Red Flag*, premiering in December, the **United States Air Force** recently gave **Pietro Serapiglia** of the **Stephen Low Company** a flight in an F-15D Eagle. Reporting to Langley Air Force Base in Hampton, VA, Serapiglia received more than an hour of classroom preparation for possible ejection and parachute landing, then was fitted for a flight suit (including a G-suit) and briefed on the plane, the weather, and the mission by **Capt. Jonathan "Stiffler" Gration**. ("The mission is for you to *have fun*.")

In a flight that lasted nearly an hour and a half, Gration performed rolls, loops, and other aerobatic maneuvers, and let Serapiglia fly the twin-engine fighter for 20 minutes. On his return, Serapiglia reported, "Mission accomplished!"

Fulfilling its mandate for hard-hitting investigative journalism, *LFX* can conclusively report that Serapiglia did *not* use his two airsickness bags.

USAF Capt. Jonathan Gration (l.) gave Fighter Pilot *producer Pietro Serapiglia a taste of the right stuff in his F-15.*

*(from **PRODUCTION** on page 7)*

ness, it's not quite irrelevant, but not very meaningful. Twelve more of those venues doesn't help me fund a film." Kempf says that most commercial theaters are "more interested in Hollywood" fare, so that although that segment once accounted for 30% of his films' revenues, now it's 20% or less. MacGillivray reports that his sales staff tell him that the average institutional booking generates ten times more revenue than a multiplex booking. He also said that with the recent mergers in exhibition, chains that once heavily advertised their IMAX theaters and films no longer do so.

There was a wider range of opinion about how low the number of new films per year is likely to go in coming years, and what the optimum number should be. Barker expects production to be "relatively flat for the near to moderate term." Both Kempf and MacGillivray thought releases could drop as low as four or five in each of the next few years. Kempf felt that six to eight was optimum, but MacGillivray thought that "theaters need at least three high-quality films a year to continue drawing their core audience."

Barker sees changes in the advertising world as providing opportunities for the LF industry. "We found a way to give [***Bugs!*** sponsor] **Terminix** something they weren't able to get by just running another ad on TV. *Bugs!* is a way of Terminix saying, 'Yes, we kill bugs, that's what we do. But we only kill the bad bugs in your house. We're really not out there to alter or destroy the planet.' That's a message that they need to get out to help their business."

Barker continues, "What we [in the LF industry] have to sell is quite interesting. It is global, it is access to a demographic that is interesting to certain kinds of advertisers, and it provides an association with prestigious science [centers] and museums. Education is a big important word for these major companies. If **Honda** has good experience sponsoring *Pulse*, that helps me. So I want to encourage that. And I'd like to think that Terminix having success with *Bugs!* is going to help somebody else get a film going."

Despite the problems facing the industry, these filmmakers remain optimistic. And there's perhaps no better sign of that optimism than the new projects in development that each of them will present at this month's conference.

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*(from **IMAX** on page 3)*

staying power at IMAX theaters. ***Harry Potter and the Prisoner of Azkaban: The IMAX Experience*** has grossed more than $12.5 million to date, and recently posted an 8% week-over-week increase domestically in its ninth weekend. On July 23, **Columbia Pictures** became the fourth major Hollywood studio to release an IMAX DMR film when ***Spider-Man 2: The IMAX Experience*** opened. The film grossed over $640,000 in its opening weekend, despite sharing screen time with *Harry Potter* and *NASCAR*, and continues to sell out at many locations.

We are as excited about the upcoming ***The Polar Express: An IMAX 3D Experience***, our holiday DMR release with **Warner Bros. Pictures**, as we have been about any IMAX film released in our history. *Polar* will mark the first-ever full-length Hollywood IMAX 3D release, and we expect that the film, based on the Caldecott Medal-winning children's book, will provide a strong draw to family audiences.

These and other films comprise what we consider to be the best film slate in our company's history. It is a slate designed to have appeal to all theaters in our network — institutional and commercial — each of which now comprises roughly half of the IMAX network.

It is for this reason that we respectfully disagree with the characterization of IMAX DMR films in the Open Statement as a "challenge." On the contrary, we see DMR films not as a question to be addressed, but as an answer, a response to the demands of roughly half of the worldwide IMAX network for Hollywood-style commercial films presented in the world's greatest film format.

We see DMR films not as a question to be addressed, but as an answer, a response to the demands of roughly half of the IMAX network.

We must reiterate a point that we have made often in the past: DMR films — as any films, large or conventional format — are programming choices. To date, such films have brought in almost $53 million, set a plethora of IMAX theater box-office records around the world, and been highly acclaimed by both film critics and customers. With that said, however, we freely acknowledge that such films may not be right for all theater operators. Theaters that are highly successful showing shorter, more traditional large format films may be rightfully reluctant to change their programming philosophy (though it is worth noting that, as confirmed by an independent 2003 study we commissioned, DMR films can often provide an additional revenue stream for institutions, enhance the overall perception of the venue and draw new members to the institution). The key point is that such operators have the choice whether to exhibit DMR films, and we remain adamant that the more programming choices we provide to our diverse network, the better.

We are equally adamant that good films, compelling films that evoke strong audience response, whether commercial or educational, DMR or non-DMR, will be successful and will always find exhibition slots in our diverse industry. If there is reduced tolerance in the industry, or room on a show schedule, for less compelling films now that there is a greater variety of product to choose from, then that is simply an expected consequence of theaters being pleased with their film choices.

We look forward to continuing to discuss issues that affect our industry. As with our own IMAX theater network, the diversity of views within our broad industry is one of its great assets.

Rich Gelfond
Brad Wechsler
Co-Chairmen and Co-CEOs
IMAX Corporation

*(from **SHORTS** on page 28)*
dent is **Andrew Gellis** of **Cinevest**; vice president is **Paul Holliman** of **Buena Vista Pictures Distribution**; secretary is **Paul Giguere** of **Pulseworks**; and **Kodak**'s **Beverly Pasterczyk** continues as treasurer. **Rick Gordon** of **RPG Productions** and the outgoing president, **Robert Dennis** of **CFI Laboratories**, will chair the LFCA's 2005 Conference and Film Festival.

Lucerne recovers after bad 2003

Following a reorganization and a summer in which weather affected its attendance, the **Swiss Museum of Transport and Communication** in Lucerne reports that in the first six months of 2004 it welcomed 178,000 visitors, up nearly 50% from the same period of 2003, and up 6% from 2002's numbers. In fiscal 2003 (ending Dec. 31, 2003) the museum reported a net profit of CHF 2.64 million (US$2.12 million), its first since 1997.

According to IMAX manager **Christian Scheidegger**, the summer of 2003 "was the most extraordinary summer of the last ten years or so. Constantly dry and sunny weather in a region with innumerable outdoor activities caused a lot of trouble for indoor activities like museums in general and especially our IMAX theater."

On June 19, the General Assembly elected **Franz Steinegger**, a former member of the Swiss national council and a well-known political figure in the country, president of the museum, replacing **Heinrich Zemp**, who has accepted a position on the newly formed museum foundation.

From Sept. 17 to Oct. 31, the museum will hold a festival of LF films, which will feature the Swiss premieres of ***Adrenaline Rush***, ***The Greatest Places***, ***Island of the Sharks***, ***Pulse***, ***Solarmax***, ***Space Station***, and ***Tropical Rainforest***.

Milwaukee upgrades for DMR

The **Humphrey IMAX Dome Theater** in Wisconsin's **Milwaukee Public Museum** will close for four days in September to upgrade its projection system to handle 150-minute films, clean its 74-foot (22.4-meter) dome screen, and replace one third of its seats. (The remaining seats will be replaced over the next two years.) Later this year a new projection lens will be installed.

The addition of the high-capacity Quick-Turn Reel Unit will allow the eight-year-old theater to show IMAX DMR films.

London IMAX sees millionth visitor

The **Science Museum IMAX Cinema** in London greeted its one millionth visitor on May 27, after less than four years of operation. Nine-year-old **Vanisha Amin** was chosen from a group of 300 school children and presented with a golden ticket that entitles her to a private screening with her family and friends and a membership in the Science Museum IMAX Club.

Bristol holding festival in October

The **IMAX Theatre-At-Bristol**, in the United Kingdom, will screen six LF features as part of **Wildscreen 2004**, the biennial wildlife film festival held in Bristol, Oct. 10–15, 2004. The films, ***Bugs!***, ***Coral Reef Adventure***, ***Jane Goodall's Wild Chimpanzees***, ***Ocean Wonderland 3D***, ***Roar: Lions of the Kalahari***, and ***Volcanoes of the Deep Sea***, will compete for the festival's Panda Award for Large-Format Films. The producers can opt to submit the films in most of the festival's 20 other award categories.

Previous winners of the LF Panda Award are ***Ocean Oasis*** (in 2002) and ***Alaska: Spirit of the Wild*** (in 2000).

Hyderabad IMAX tax deal probed

In July, Indian lawmakers questioned the propriety of certain concessions given to the developers of the **Prasad IMAX Theatre** in Hyderabad, India, alleging that family connections led to bargain rates for the land and a five-year tax break on the entire multiplex. The value of the tax concession was reported to be Rs 95 million (US$2.05 million).

P. Janardan Reddy, a member of the Andhra Pradesh state assembly, called for the prosecution of former chief minister N. Chandrababu Naidu, who is related to the late developer **L.V. Prasad**, and demanded that the government recover the money from the company. A panel has been set up to look into the charges.

The day after the charges were reported in the Indian press, **Imax Corporation** issued a press release announcing that the theater's first year of operation had exceeded expectations, with attendance of 550,000 since its opening on July 25, 2003.

New footage on *Stallion* DVD

The DVD version of **Disney**'s ***Young Black Stallion*** will include a newly filmed prologue to the 2003 LF film. Producer **Jeanne Rosenberg** tells *Video Store Online* that since the giant-screen release was only 40 minutes, she and fellow producer **Fred Roos** looked for ways to lengthen the **Simon Wincer** film, but decided it worked too well to change. So they decided to film a prologue that would recount the meeting of the stallion's parents.

Filming in Super 16mm for five days in Calabasas, CA, a crew captured scenes of two horses that will be edited into a standalone story. Since the piece will only appear on the DVD, filming in a large format wasn't necessary.

The DVD will be released by **Buena Vista Home Entertainment** on Dec. 21.

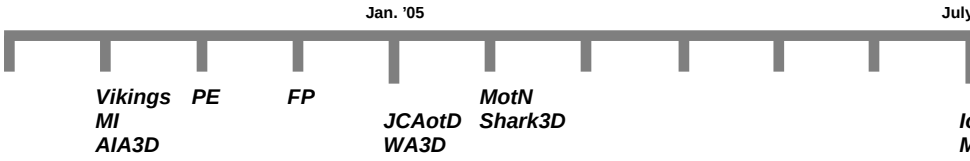
Fahrenheit 9/11 tops *Everest*

In late July, Michael Moore's film *Fahrenehit 9/11* surpassed ***Everest*** as the highest grossing documentary of all time. As this issue goes to press, *Fahrenheit* has taken in a global total of over US$155 million, substantially more than the $125 million *Everest* had taken in as of the beginning of 2004.

LF filmmakers can take some comfort in the fact that three giant-screen films (*Everest*, ***Mysteries of Egypt***, and ***Space Station***) have grossed more than the second-highest grossing conventional documentary: Moore's *Bowling for Columbine*, which has earned $58 million worldwide.

Film stock available

Twenty 1,000-foot rolls of Kodak Vision 5246 250D stock left over from a recent production are for sale. Student or low-budget LF filmmakers who would like to obtain the unopened and unexposed 65mm stock are encouraged to contact FoothillTADon@earthlink.net.



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Vikings

Sky High Entertainment; distributor: Giant Screen Films; director: Marc Fafard; DP: Andy Kitzanuk; writers: Marc Fafard, Jonathan Hock; editor: René Caron; producer: Carl Samson. Release: Oct. 12, 2004.

– Film is complete and will be shown at GSTA conference.

Mystic India

Infinity Filmworks; distributor: Giant Screen Films; director: Keith Melton; DP: Reed Smoot; script: Mose Richards; score: Sam Cardon; producers: Brian Rogers; executive producer: BAPS/India. ***Narrator: Peter O'Toole****. Release: October 2004.*

– **Film is complete and will be shown at GSTA conference.**

Adventures in Animation 3D (formerly *Virtual Actors*)

TFX Animation; ***distributors: FunFilm (Canada); WGBH Enterprises (world)****; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; based on a story by Kaveh Kardan. 3D. Release: Fall 2004.*

– **Film has been revised, based on feedback from LFCA conference. It is complete and will be shown at GSTA conference.**

The Polar Express: The IMAX 3D Experience

Warner Bros.; distributor: Warner Bros; director: Robert Zemekis; producers: Robert Zemekis, Steve Bing, Gary Goetzman, Steve Starkey, William Teitler; script: Robert Zemekis , William Broyles Jr.; score: Alan Silvestri; executive producers: Tom Hanks, Jack Rapke, Chris Van Allsburg. Cast: Tom Hanks, Josh Hutcherson, Michael Jeter. 3D. Release: Nov. 19, 2004.

Fighter Pilot: Operation Red Flag

Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird. Release: Dec. 2, 2004.

– Principal photography is complete. Post production is under way.

James Cameron's Aliens of the Deep

Earthship Productions; distributor: Buena Vista Pictures Distribution; co-directors: James Cameron, Steven Quale; DP: Vince Pace; creative producer: Ed Marsh; executive producer: Andrew Wight. 3D. Release: early 2005.

– Shooting is complete. **Post production will be completed in October.**

Wild Africa 3D

nWave Pictures; distributor: 3D nWave Pictures Distribution; director: Ben Stassen; executive producer: Charlotte Huggins. Release: early 2005.

– **Principal photography is complete and editing has begun.**

Mystery of the Nile

Orbitamax, MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Jordi Llompart; producers: Jordi Llompart, Greg MacGillivray; DP: Reed Smoot; aerial cinematography: Ron Goodman. Release: February 2005.

– Shooting is complete. Post production is under way.

Sharks 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: tba; score: Christophe Jacquelin; executive producer: François Mantello. Release: February 2005.

– June: Filmed at Rangiroa in the South Pacific, and near the Isle of Man.

Island of a Thousand Voices: New Guinea (formerly *Mysteries of New Guinea*)

Lobo Media Productions; distributor: Lobo Images; director, producer: Mal Wolfe. ***Release: 2005.***

– Filming has been delayed, but could begin this fall.

We The People

Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. ***Release: October 2005****.*

– **October: Filming aerials in Washington, DC, and Boston, MA.**

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; first assistant director: Daniel Ferguson; line producer: Myles Connolly; senior producer: JoAnna Baldwin Mallory. Release: fall 2005.

– **August: Filmed at Tyler Hamilton's family home in Massachusetts.**

– **September: Will film cycling teams in the French and Spanish Pyrenees.**

– **Fall: nWave will begin CGI work.**

*Stephen Hawking's Beyond the Horizon**

The film will catapult audiences through computer-generated imagery based on the famous physicist's latest theories about the universe.

Universe Partners; distributor: Destination Cinema; director: Bruce Neibaur; cinematographer: Matt Williams; script: Leonard Mlodinow; producers: Jeff Miller, Diane Beam; co-executive producers: David Allen, Christopher Harding, Jeffrey Kirsch. Release: Fall 2005.

– October: Will film Hawking in his office in Oxford, U.K.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. ***Release: May 2006****.*

– **October: Will film at numerous locations in Greece, including Santorini, Athens, Mycene, and Corinth.**

Not shooting this month:

The Heart of India
Mars
Man-Eating Sharks
Dinosaurs 3D

Photos: Ken Hackman

An Israeli pilot is filmed training on an F-16 fighter at Nellis AFB for Stephen Low's Fighter Pilot.

THE *LF EXAMINER* INDEX

July-August 2004

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
7/1/2004	Bugs	267,007	9,947,901	117,775	5,156,560	5,156,560	69	34	16	50
	SpaceSta	234,653	51,890,489	99,724	22,184,369	74,158,463	116	11	19	30
	AR	116,456	6,773,432	41,335	4,002,148	10,775,580	87	15	8	23
	Trex	73,381	48,453,488	21,092	37,394,152	85,882,630	294	5	6	11
	Pulse	55,484	6,836,799	42,150	3,482,975	10,319,774	88	7	10	17
	GOTA	35,994	16,281,947		5,396,531	21,678,478	64	7		7
	HaunCast	26,226	8,615,020	90,135	15,012,782	23,627,802	174	3	8	11
	AlienAdv	13,094	4,388,546	53,111	12,957,667	17,346,213	255	2	6	8
	YBS	9,472	6,412,585			6,412,585	27	5		5
	CTPA	5,658	3,791,822	822	2,886,903	6,680,398	160	1	2	3
	E3D	1,000	7,001,170	33,725	31,270,393	38,271,563	279	1	6	7
	Galapago	661	14,479,871	4,027	6,677,938	21,157,809	242	1	3	4
	Extreme	508	12,714,928	1,640	13,029,010	25,743,938	275	1	5	6
	Apollo13		1,736,527	3,983	627,482	2,362,969	103		3	3
7/8/2004	Bugs	307,878	10,237,518	85,263	5,245,834	15,483,352	70	34	16	50
	SpaceSta	250,285	52,213,118	84,185	22,268,554	74,603,682	117	13	18	31
	AR	142,117	6,915,549	61,312	4,063,460	10,979,009	88	17	8	25
	Trex	87,021	48,540,772	24,707	37,418,859	86,000,724	295	3	6	9
	Pulse	64,518	6,901,317	46,485	3,529,460	10,430,777	89	8	9	17
	HaunCast	30,123	8,645,143	91,277	15,104,059	23,749,202	175	3	8	11
	GOTA	29,300	16,311,247		5,396,531	21,707,778	65	6		6
	AlienAdv	11,773	4,400,319	50,327	13,007,994	17,408,313	256	2	6	8
	YBS	7,889	6,420,266			6,420,266	28	5		5
	CTPA	5,228	3,797,050	813	2,887,716	6,687,266	161	1	2	3
	E3D	1,100	7,002,270	29,306	31,299,699	38,301,969	280	1	6	7
	Extreme	316	12,715,244	1,937	13,030,947	25,746,191	276	1	5	6
	Apollo13		1,736,527	3,612	631,094	2,366,779	104		2	2
	Galapago		14,479,871	14,785	6,692,723	21,172,595	243		3	3
7/15/2004	Bugs	342,640	10,561,835	103,203	5,352,129	15,913,964	71	34	15	49
	SpaceSta	269,717	52,484,562	126,003	22,394,557	74,997,233	118	9	18	27
	AR	138,515	7,054,064	60,009	4,123,469	11,177,533	89	17	8	25
	Trex	92,233	48,635,717	20,431	37,439,290	86,111,306	296	5	8	13
	Pulse	58,154	6,959,471	41,562	3,571,022	10,530,493	90	8	9	17
	HaunCast	32,145	8,677,288	90,367	15,194,426	23,871,714	176	3	8	11
	GOTA	20,387	16,331,634		5,396,531	21,728,165	66	4		4
	AlienAdv	12,456	4,412,775	49,987	13,057,981	17,470,756	257	2	6	8
	YBS	11,672	6,432,883			6,432,883	29	6		6
	CTPA	6,847	3,808,204	670	2,888,386	6,699,815	162	2	2	4
	E3D	1,000	7,003,270	31,000	31,330,699	38,333,969	281	1	6	7
	Extreme	316	12,715,701	1,937	13,033,988	25,749,689	277	1	5	6
	Apollo13		1,735,685	2,665	633,759	2,369,444	105		1	2
	Galapago		14,479,871	8,640	6,701,363	21,181,235	244		3	3
7/22/2004	Bugs	424,199	10,976,099	71,874	5,424,003	16,400,102	72	33	14	47
	SpaceSta	278,181	52,777,945	161,467	22,556,024	75,462,344	119	11	19	30
	AR	101,733	7,155,797	50,611	4,174,080	11,329,877	90	17	8	25
	Trex	85,544	48,721,446	36,985	37,476,275	86,233,825	297	4	9	13
	Pulse	52,154	7,011,625	44,512	3,615,534	10,627,159	91	8	9	17
	HaunCast	32,500	8,709,788	91,000	15,285,426	23,995,214	177	3	8	11
	GOTA	24,163	16,355,797		5,396,531	21,752,328	67	5		5
	YBS	14,160	6,447,051			6,447,051	30	5		5
	AlienAdv	13,000	4,425,775	50,100	13,108,081	17,533,856	258	2	6	8
	CTPA	6,996	3,815,172	821	2,889,207	6,709,189	163	2	2	4
	E3D	1,000	7,004,270	31,000	31,361,699	38,365,969	282	1	6	7
	Extreme	807	12,716,508	4,727	13,038,715	25,755,223	278	1	5	6
	Galapago		14,479,871	9,639	6,711,002	21,190,873	245		3	3
	Apollo13		1,735,685		638,065	2,373,750	106			2
7/29/2004	Bugs	386,816	11,354,569	78,128	5,505,743	16,860,313	73	30	15	45
	SpaceSta	288,689	53,065,757	240,592	22,796,616	75,985,601	120	10	21	31
	AR	112,485	7,268,282	55,145	4,229,225	11,497,507	91	17	8	25
	Trex	86,192	48,809,492	46,138	37,522,413	86,368,869	298	4	11	15

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	Pulse	46,251	7,057,876	38,154	3,653,688	10,711,564	92	9	9	18
	HaunCast	33,400	8,743,188	90,755	15,376,181	24,119,369	178	3	8	11
	GOTA	21,384	16,377,181		5,396,531	21,773,712	68	5		5
	YBS	13,953	6,461,608			6,461,608	31	5		5
	AlienAdv	12,500	4,438,275	49,500	13,157,581	17,595,856	259	2	6	8
	CTPA	10,672	3,828,453	418	2,889,625	6,724,265	164	2	1	3
	E3D	1,000	7,005,270	30,000	31,391,699	38,396,969	283	1	6	7
	Extreme	807	12,716,901	4,727	13,041,742	25,758,643	279	1	5	6
	Apollo13		1,735,685	11,239	649,304	2,384,989	107		4	4
	Galapago		14,479,871	9,523	6,720,525	21,200,396	246		3	3
8/5/2004	Bugs	331,762	11,680,615	65,827	5,575,925	17,256,540	74	30	15	45
	SpaceSta	283,519	53,350,989	83,025	22,879,641	76,351,765	121	11	19	30
	AR	130,666	7,398,948	56,532	4,285,757	11,684,705	92	17	8	25
	Trex	83,342	48,896,245	28,705	37,551,118	86,483,444	299	4	9	13
	Pulse	59,481	7,117,357	35,984	3,689,672	10,807,029	93	10	8	18
	GOTA	39,729	16,416,910		5,396,531	21,813,441	69	4		4
	HaunCast	35,000	8,778,188	91,000	15,467,181	24,245,369	179	3	8	11
	YBS	13,044	6,473,578			6,473,578	32	5		5
	AlienAdv	13,000	4,451,275	50,000	13,207,581	17,658,856	260	2	6	8
	CTPA	9,157	3,838,269	395	2,890,020	6,731,747	165	2	2	4
	E3D	1,000	7,006,270	32,000	31,423,699	38,429,969	284	1	6	7
	Galapago	834	14,481,996	5,350	6,725,875	21,207,871	247	1	2	3
	Extreme	431	12,717,332	3,882	13,045,624	25,762,956	280	1	5	6
	Apollo13		1,735,685		626,616	2,362,301	108		3	3
8/12/2004	Bugs	291,207	1,970,357	65,806	5,643,681	17,614,038	75	30	15	45
	SpaceSta	268,143	53,618,234	106,682	22,986,323	76,720,992	122	9	20	29
	AR	124,875	7,523,823	51,487	4,337,244	11,861,067	93	17	8	25
	Trex	72,692	48,967,599	22,432	37,573,550	86,570,312	300	3	7	10
	Pulse	44,859	7,162,216	40,167	3,729,839	10,892,055	94	9	8	17
	HaunCast	34,000	8,812,188	90,000	15,557,181	24,369,369	180	3	8	11
	GOTA	17,240	16,434,150		5,396,531	21,830,681	70	4		4
	YBS	13,302	6,487,558			6,487,558	33	5		5
	AlienAdv	12,750	4,464,025	48,000	13,255,581	17,719,606	261	2	6	8
	CTPA	6,079	3,844,348	594	2,890,614	6,736,954	166	2	2	4
	E3D	1,100	7,007,370	30,000	31,453,699	38,461,069	285	1	6	7
	Extreme	256	12,717,588	1,787	13,047,411	25,764,999	281	1	5	6
	Galapago		14,481,996	14,444	6,740,319	21,222,315	248		3	3
	Apollo13		1,735,685	414	627,030	2,362,715	109		2	2
8/19/2004	Bugs	277,405	12,238,993	72,457	5,718,909	17,957,902	76	32	15	47
	SpaceSta	250,737	53,866,345	117,221	23,103,544	77,083,477	123	8	18	26
	AR	122,485	7,646,308	48,576	4,385,820	12,032,128	94	17	8	25
	Trex	64,225	49,031,823	38,839	37,612,389	86,670,982	301	5	7	12
	Pulse	41,003	7,203,219	36,154	3,765,993	10,969,212	95	8	9	17
	HaunCast	35,790	8,847,978	92,555	15,649,736	24,497,714	181	3	8	11
	AlienAdv	12,785	4,476,810	47,855	13,303,436	17,780,246	262	2	6	8
	YBS	11,810	6,498,902			6,498,902	34	4		4
	GOTA	10,428	16,444,578		5,396,531	21,841,109	71	4		4
	CTPA	3,753	3,848,102	660	2,891,274	6,741,027	167	2	2	4
	E3D	1,245	7,008,615	31,585	31,485,284	38,493,899	286	1	6	7
	Extreme	239	12,717,827	2,643	13,050,054	25,767,881	282	1	5	6
	Galapago		14,481,996	9,350	6,749,669	21,231,665	249		3	3
	Apollo13		1,735,685	728	627,758	2,363,443	110		2	2
8/26/2004	Bugs	223,692	12,455,096	68,906	5,792,486	18,247,582	77	32	15	47
	SpaceSta	208,204	54,029,285	108,013	23,211,557	77,323,814	124	9	18	27
	AR	111,945	7,758,253	63,290	4,449,110	12,207,363	95	17	8	25
	Trex	49,979	49,082,387	81,914	37,694,303	86,794,983	302	3	5	8
	Pulse	47,458	7,250,677	32,159	3,798,152	11,048,829	96	8	9	17
	HaunCast	36,672	8,884,650	93,220	15,742,956	24,627,606	182	3	8	11
	AlienAdv	12,588	4,489,398	49,327	13,352,763	17,842,161	263	2	6	8
	GOTA	10,222	16,454,800		5,396,531	21,851,331	72	4		4
	YBS	7,948	6,505,562			6,505,562	35	2		2
	CTPA	2,588	3,850,689	442	2,891,716	6,744,124	168	3	2	5
	E3D	1,392	7,010,007	34,010	31,519,294	38,529,301	287	1	6	7
	Apollo13		1,735,685	728	628,486	2,364,171	111		2	2
	Galapago		14,481,996	6,087	6,755,756	21,237,752	250		3	3

Bookings: September 2004 by Film

767 bookings of 105 films in 263 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25

Film	Theater	Open	Close
AEK	Bremen	12/19/03	
Africa	**Durban Nu**	**9/17/04**	**3/31/05**
	Fort Lauderdale	5/1/04	8/31/04
	Hague	7/5/04	9/5/04
	Nuremberg	12/15/01	12/31/04
	Parker	8/29/03	8/29/04
AIWC	Garza Garcia	4/22/04	10/21/04
	Malta	7/1/04	6/30/05
AJ	**Atlanta FMNH**	**9/2/41**	**1/2/05**
	Kuwait City	11/21/03	11/25/04
	Puebla	4/2/04	10/2/04
	Rochester Cmk	**8/13/04**	**1/6/05**
	San Diego NHM	7/1/04	1/2/05
	Taichung ST	1/1/04	12/31/04
	Tijuana	**9/10/04**	**12/10/04**
Alamo	San Antonio 2D		
Alaska	**Berlin Disc**	**8/23/04**	**2/28/05**
	Col Springs Cmk	**7/16/04**	**12/2/04**
	Hague	7/5/04	9/5/04
	Houston MNS	9/3/03	9/30/04
	Omaha	9/1/04	2/28/05
	Vancouver Imx	5/1/04	8/30/04
	Yellowstone	**2/13/04**	**10/15/04**
ALBT	Branson	4/23/04	4/30/05
	Cincinnati	5/29/04	10/1/04
	Copenhagen	4/24/04	10/24/04
	Hague	9/1/03	10/31/04
	Hastings	3/1/04	9/13/04
	Hong Kong	4/1/04	9/30/04
	Houston MNS	9/3/04	9/30/04
	Lucerne	2/6/04	8/6/04
	Memphis Pink	3/6/04	11/12/04
	Pitea	2/1/04	1/31/05
	Stockholm	9/20/02	9/30/04
	Syracuse	7/10/04	10/31/04
	Vienna LFC	7/1/04	12/31/04
AlienAdv	Alamogordo	3/1/04	2/28/05
	Barcelona	4/1/03	12/31/04
	Eilat Epic	4/4/04	3/31/05
	Fort Lauderdale	6/11/04	8/31/04
	Madrid	4/2/03	12/31/04
	Manchester UCI	7/25/03	8/1/04
	Moscow	8/1/04	7/31/05
	Warsaw CC	3/19/04	3/31/05
	Wuerzburg	8/9/02	8/31/04
AllAcces	Eilat Epic	4/4/04	2/14/05
Amazon	Grand Rapids JLT	1/15/04	6/30/05
Antarc	**Hastings**	**9/1/04**	**8/30/05**
	Hibbing	9/1/03	8/30/04
Apollo13	Hyderabad	1/13/04	1/12/05
	KSC 1	9/20/02	12/04
	Malta	5/1/04	8/1/04
	Mumbai	10/1/03	9/30/04
AR	Boston MOS	4/2/04	9/30/04
	Calgary SC	4/2/04	12/2/04
	Chicago Imx	5/7/04	9/30/04
	Col Springs Cmk	7/2/04	9/30/04
	Detroit	5/1/04	11/14/04
	Dulles	12/15/03	9/30/04
	Houston MNS	6/11/04	8/31/04
	London ONT	7/12/04	3/1/05
	Melbourne WBS	10/23/03	9/30/04
	Milwaukee	7/2/04	9/9/04
	Paris Geo	4/11/03	10/9/04
	Poitiers Imax	2/15/04	10/15/04
	San Antonio 2D	5/22/04	12/31/04
	San Diego RHF	1/17/04	9/4/04
	Spokane	4/2/04	9/1/04
	Tampa MOSI	5/24/04	9/9/04
ATSOT	Goteborg	10/2/01	10/04
	Nuremberg	12/22/01	12/31/04
	Prague CC	**5/7/04**	**12/31/04**
	Vienna LFC	10/3/03	10/31/04
Bears	Sudbury	5/01	
	Vantaa	9/1/03	11/3/04
Beavers	Taipei MCRC	7/1/03	12/31/04
BP	Hyderabad	8/15/03	8/14/04
	Prague CC	10/9/03	10/8/04
Bugs	Albuquerque	3/25/04	3/1/05
	Amneville Gau	5/1/04	5/1/05
	Apple Valley Imx	5/28/04	10/28/04
	Austin	**9/11/04**	**3/18/05**
	Berlin CS	**4/8/04**	**4/1/05**
	Berlin Disc	10/18/03	11/1/04
	Bratislava	2/5/04	2/1/06
	Bristol	3/18/03	3/18/05
	Cedar Rapids	**9/1/04**	**12/1/04**
	Charleston SC	4/1/04	10/1/04
	Chattanooga	3/1/04	9/30/04
	Cleveland	**7/4/04**	**1/4/05**
	Columbus COSI	6/11/04	12/24/04
	Denver MNS	6/4/04	12/1/04
	Fort Worth	**3/3/04**	**9/11/04**
	Galveston	5/23/03	5/23/05
	Glasgow	9/26/03	6/1/05
	Grand Rapids JLT	4/9/04	10/30/04
	Harrisburg	**2/28/04**	**12/1/04**
	Houston MNS	3/12/04	9/2/04
	Indianapolis Imx	**3/29/04**	**9/9/04**
	Jersey City	1/31/04	1/11/05
	Kuwait City	6/16/04	6/1/05
	Lehi	**8/20/04**	**2/15/05**
	London BFI	10/3/03	4/30/05
	London SM	10/3/03	4/30/05
	Los Angeles CSC	3/23/04	12/15/04
	Los Angeles Loe	5/7/04	8/7/04
	Louisville	6/5/04	1/4/05
	Lubbock	**2/13/04**	**8/26/04**
	Malta	**9/1/04**	**9/1/05**
	Melbourne WBS	4/11/03	4/11/05
	Montreal VP	10/9/03	10/10/04
	Moscow	**9/30/04**	**11/1/05**
	Munich	11/1/03	1/1/05
	Myrtle Beach	6/1/04	6/1/05
	Natick JF	9/9/03	9/9/04
	New Orleans	3/12/03	3/12/05
	New York AMNH	4/24/04	12/24/04
	Nuremberg	**11/1/03**	**12/1/04**
	Oklahoma City	**3/5/04**	**10/21/04**
	Omaha	5/1/04	3/31/05
	Phoenix	5/29/04	6/1/05
	Saint Augustine	**8/13/04**	**3/1/05**
	Salt Lake City CP	7/24/03	8/13/04
	San Antonio 3D	1/9/04	12/1/04
	San Diego RHF	**8/8/03**	**6/20/05**
	San Jose	**10/1/03**	**10/1/04**
	Sandy	**8/15/04**	**3/1/05**
	Seattle PSC 2	12/27/03	12/1/04
	Shreveport	3/13/04	11/13/04
	Sydney WBS	4/11/03	4/11/05
	Vienna LFC	**3/23/04**	**5/1/05**
	Warsaw CC	3/5/04	
	Washington NMNH	3/14/03	3/11/05
CDS	Berlin CS	1/21/00	12/31/04
	Indianapolis Imx	**9/9/04**	**12/31/04**
	Spokane	**8/20/04**	**9/6/04**
	Washington NMNH	**12/26/03**	**12/31/04**
CRA	Charleston SC	2/1/04	9/5/04
	Columbus COSI	1/1/04	9/1/04
	Davenport	3/20/04	11/30/04
	Denver MNS	3/1/04	2/14/05
	Edmonton Ody	2/1/04	10/31/04
	Houston MNS	6/4/04	12/31/04
	Los Angeles CSC	1/30/04	9/9/04
	Melbourne WBS	8/1/04	1/1/05
	San Diego RHF	**2/14/03**	**9/04**
	Seattle PSC 1	3/10/04	9/10/04
	Seoul 63	7/21/04	12/21/04
	Tijuana	6/15/04	5/31/05
	Toronto OSC	10/17/03	3/31/05
	Vancouver SW	3/16/04	10/04
CTPA	Menlyn Nu	1/30/04	1/29/05
	Raleigh Exp	4/1/04	9/1/04
CV	Bogota	11/28/03	9/28/04
	Karlshamn	4/15/03	9/14/04
	Salt Lake City CP	4/10/04	8/10/04
	Tijuana	10/25/03	8/1/04
	Washington NASM	3/10/03	3/05
Cyberwor	Berlin CS	11/16/00	12/04
	Glasgow	10/1/02	12/31/04
	Kitakyushu	5/1/04	3/31/05
	Melbourne WBS	6/22/01	12/04
	Poitiers Imax 3D	2/1/01	1/06
	Prague CC	9/11/03	9/10/04
DIA	Guayaquil	11/15/03	11/15/04
	Hartberg	1/10/04	1/9/05
Discov	Athens Eug	1/17/04	1/16/05
Dolphins	Cedar Rapids	3/1/04	10/18/04
	Karlshamn	9/15/03	2/05
	La Coruna	3/30/04	5/30/05
	Malta	5/1/04	4/30/05
	Mumbai	5/1/04	2/28/05
	Norwalk	6/18/04	10/7/04
	Pittsburgh CSC	**8/6/04**	**9/2/04**
	Vantaa	9/1/04	8/31/05
	Washington NMNH	9/11/04	3/05
E3D	Berlin Disc	6/1/03	12/31/04
	Bratislava	1/15/03	1/31/05
	Glasgow	6/25/04	12/31/04
	Madrid	10/26/00	12/31/04
	Mexico City Pap	2/1/04	9/30/04
	Munich	1/15/01	12/31/04
	Natick JF	7/1/02	5/31/05
	Sinsheim	5/16/03	12/31/04
	Warsaw CC	4/16/04	4/30/05
E3Dcc	Karlshamn	2/1/04	3/1/05
	Stockholm	3/1/04	12/31/04
EMSH	Castle Rock	3/92	
Everest	**Charleston WV**	**8/1/04**	**2/1/05**
	Mobile	**9/12/04**	**1/19/05**
	Oulu	4/26/04	4/30/05
	Singapore GV	9/15/03	9/15/04
	Sioux Falls	6/5/04	10/1/04
	Tel Aviv NL	11/26/02	11/25/04
Extreme	Athens Eug	5/21/04	5/21/05
	Berlin Disc	5/2/00	12/31/04
	Guayaquil	10/31/03	10/30/04
	Nuremberg	12/22/01	12/31/04

Film	Theater	Open	Close
	Speyer Imax	**2/8/02**	**12/31/04**
FEOC	Grand Rapids JLT	5/1/04	5/1/05
FOK	Edmonton Ody	6/5/04	6/25/05
FON	Boston MOS	5/28/04	
	Hampton	**8/20/04**	
	Pittsburgh CSC	**9/3/04**	**6/30/05**
	Richmond SMV	**9/18/04**	**3/17/05**
	San Diego RHF	5/28/04	
	Toronto OSC	6/4/04	
	Vancouver SW	7/1/04	12/04
Galapago	Guayaquil	11/15/03	11/15/04
	Sinsheim	3/10/01	12/31/04
GC	Grand Canyon	11/1/99	12/31/05
	Hartberg	9/6/03	9/5/04
	Nanchang	3/1/04	2/28/05
	Parker	2/1/04	2/1/05
	Valencia Spn	4/16/04	4/15/05
GF	**Myrtle Beach**	**9/1/04**	**7/30/05**
GN	Grand Rapids JLT	5/1/04	5/1/05
GP	Athens Eug	9/1/04	8/31/05
	Houston MNS	9/1/04	12/31/04
HaunCast	Barcelona	5/7/02	5/31/05
	Berlin CS	**4/5/01**	**6/30/05**
	Berlin Disc	4/5/01	5/31/05
	Chicago Imx	**9/24/03**	**12/31/04**
	Eilat Epic	4/4/04	3/31/05
	Galveston	3/1/04	10/31/04
	Goteborg	4/15/03	8/31/04
	Houston MNS	5/31/04	10/31/04
	Las Vegas Imx	3/12/02	10/31/04
	London BFI	12/1/01	10/31/04
	London SM	**9/2/04**	**9/5/05**
	Madrid	6/12/02	12/31/04
	Malta	**7/26/03**	**9/30/04**
	Manchester UCI	9/1/02	8/31/04
	Melbourne WBS	9/13/01	8/04
	Milwaukee	**9/1/04**	**11/5/04**
	Moscow	1/1/04	11/30/04
	Munich	9/4/03	8/31/04
	New Orleans	1/9/04	11/30/04
	Nuremberg	5/28/03	8/31/04
	Saint Louis SC	**9/24/04**	**11/5/04**
	San Antonio 3D	8/15/03	12/31/04
	Singapore GV	9/1/03	9/30/04
	Sydney WBS	9/20/01	8/04
	Vienna LFC	3/26/04	2/26/05
	Warsaw CC	6/1/04	5/31/05
	Wuerzburg	12/1/01	8/31/04
HB	Alexandria	10/1/03	9/30/04
	Barcelona	5/7/02	12/31/04
	Berlin Disc	11/30/01	12/31/04
	Birmingham AL	5/1/04	1/31/05
	Bristol	10/15/01	10/31/04
	Brussels	5/1/02	8/31/04
	Denver MNS	9/1/02	9/30/04
	Edmonton Ody	6/22/02	9/30/04
	Guayaquil	11/1/03	11/30/04
	Hague	10/10/01	10/10/04
	Harrisburg	1/1/03	12/31/04
	Hartberg	4/30/04	4/30/05
	Jackson MS	8/1/04	7/31/05
	Lansing JLT	4/1/04	12/31/04
	Los Angeles CSC	7/1/04	11/30/04
	Lucerne	9/6/03	12/31/04
	Madrid	11/6/02	12/31/04
	Malta	9/15/03	9/30/04
	Melbourne WBS	10/7/02	12/31/04
	Munich	4/18/02	12/31/04
	Natick JF	11/15/02	5/31/05
	Oakland	8/30/02	12/31/04
	Pitea	10/25/03	9/30/04
	Richmond SMV	9/20/03	8/31/04
	Singapore DC	8/1/04	12/31/04
	Speyer Dome	6/6/02	12/31/04
	Stockholm	11/30/01	12/31/04
	Sudbury	5/1/04	6/30/05
	Sydney WBS	7/22/02	12/31/04
	Victoria	3/8/04	10/31/04
	Vienna LFC	6/7/02	3/31/05
HCBTD	San Simeon	8/17/96	
Horses	Amneville Gau	3/1/03	9/1/04
	Regina	6/1/04	12/1/04
HPPOA	Addison Mar	6/4/04	8/04
	Bangkok	7/2/04	8/04
	Barcelona	6/18/04	9/04
	Boise Reg	6/4/04	8/04
	Boston NEA	6/4/04	8/04
	Bradford	7/19/04	9/04
	Bristol	7/19/04	9/04
	Buffalo Reg	6/4/04	8/04
	Buford Reg	6/4/04	8/04
	Calgary FP	6/4/04	8/04
	Cathedral City	6/4/04	8/04
	Charleston SC	6/4/04	8/04
	Chicago Imx	6/4/04	8/04
	Col Springs Cmk	6/4/04	8/04
	Columbus Mar	6/4/04	8/31/04
	Dallas Cmk	6/4/04	8/04
	Dearborn	6/4/04	8/04
	Denver CC Reg	6/4/04	8/04
	Dublin Reg	6/4/04	8/04
	Edmonton FP	6/4/04	8/04
	Grand Rapids JLT	6/4/04	8/04
	Halifax	6/4/04	8/04
	Hampton	**6/4/04**	**9/04**
	Houston Reg	6/4/04	8/04
	Hyderabad	6/6/04	9/04
	Indianapolis Imx	7/9/04	8/04
	Irvine Reg	6/4/04	8/04
	Jakarta	6/25/04	9/04
	Katowice CC	6/4/04	9/04
	King of Prussia Reg	6/4/04	8/04
	Krakow CC	6/4/04	9/04
	Langley FP	6/4/04	8/04
	Lansing JLT	6/4/04	8/04
	Lincolnshire Reg	6/4/04	8/04
	London BFI	7/19/04	9/04
	London SM	7/19/04	9/04
	Los Angeles Loe	6/4/04	8/04
	Los Angeles NA	6/4/04	8/04
	Madrid	6/18/04	9/04
	Manchester UCI	7/19/04	9/04
	Mississauga FP	6/4/04	8/04
	Montreal FP	6/4/04	8/04
	Moscow	6/4/04	8/04
	Mumbai	6/6/04	9/04
	Nashville Reg	6/4/04	8/04
	Natick JF	6/4/04	8/04
	New Orleans	6/4/04	8/04
	New Rochelle Reg	6/4/04	8/04
	New York Loe	6/4/04	8/04
	Ontario Reg	6/4/04	8/04
	Osaka Sun	7/24/04	9/04
	Oviedo Yel	6/18/04	9/04
	Pittsburgh CSC	6/4/04	8/26/04
	Prague CC	6/10/04	8/04
	Raleigh Exp	7/2/04	8/04
	Rochester Cmk	6/4/04	8/04
	Saint Louis SC	6/4/04	8/04
	San Antonio 2D	6/4/04	8/04
	San Francisco Loe	6/4/04	8/04
	Seattle PSC 2	6/4/04	8/04
	Spokane	6/11/04	8/04
	Tampa Reg	6/4/04	8/04
	Tokyo Mer	6/26/04	9/04
	Toronto FP	6/4/04	8/04
	Tulsa Cmk	6/4/04	8/04
	Valencia Reg	6/4/04	8/04
	Vienna LFC	6/4/04	8/04
	Warsaw CC	6/4/04	8/04
	West Nyack Imx	6/4/04	8/04
	Woodbridge FP	6/4/04	8/04
	Woodridge Cmk	6/4/04	8/04
India	Boston MOS	1/17/04	9/1/04
	Coomera	12/1/03	12/26/04
	Lucerne	5/7/04	10/31/04
	Paris Geo	10/22/03	10/6/04
	Raleigh Exp	2/27/04	10/28/04
	Taipei MCRC	7/1/02	
	Toronto OP	5/1/03	12/31/04
	Vancouver SW	5/7/04	12/04
	Winnipeg Imx	5/7/04	
ITD	Bremen	12/19/03	12/18/04
	Dallas SP	6/1/04	10/1/04
JGWC	Atlanta FMNH	2/7/04	8/6/04
	Baltimore	5/31/04	6/30/05
	Glasgow	6/1/04	12/1/04
	Matsusaka	9/1/04	3/31/05
	Oklahoma City	7/9/04	3/10/05
	Orlando SC	2/14/04	8/13/04
	Sagamihara	4/1/04	3/31/05
JIAC	**Charleston WV**	**9/1/04**	**9/1/05**
	Omaha	3/1/04	8/1/04
	Pitea	9/15/03	9/14/04
Kilimanj	Berlin Disc	1/1/04	8/31/04
	Edmonton Ody	**10/10/03**	**10/7/04**
	Hastings	6/7/04	12/6/04
	Houston MNS	9/3/04	9/30/04
	Nuremberg	4/1/04	9/30/04
	Phoenix	2/1/04	9/5/04
	Providence Imx	5/25/04	8/25/04
	Seattle PSC 1	**8/23/04**	**11/18/04**
	Sudbury	9/27/04	6/30/05
L&C	Birmingham AL	1/17/04	9/24/04
	Chicago MSI	2/13/04	10/15/04
	Cleveland	2/28/04	8/31/04
	Corpus Christi	1/1/03	9/4/04
	Fort Lauderdale	9/26/03	9/25/04
	Indianapolis Imx	2/7/03	12/31/04
	Sacramento Imx	2/2/04	8/1/04
	Saint Paul	10/7/03	9/7/04
	San Jose	10/1/03	10/31/05
	Sioux Falls	1/31/04	10/1/04
	Spokane	3/15/03	10/31/04
	Syracuse	6/04	12/04
	Yellowstone	6/15/02	10/15/04
L5	Amneville Gau	3/1/03	9/1/04
LOLL	Loch Lomond	7/24/02	
	Myrtle Beach	**9/1/04**	**7/30/05**
	Norwalk	6/18/04	10/7/04
LOTF	Chiba City	3/26/04	3/28/05
	Nagasaki SM	9/11/04	12/5/04
	Sasebo	8/1/04	8/31/04
LS	**Charleston WV**	**9/1/04**	**9/1/05**
	London ONT	12/1/03	5/31/05
	Norwalk	6/18/04	10/7/04
	Riccione	7/1/04	6/30/05
LW	Boston NEA	12/6/01	12/6/04
	Reno Fleisch	5/9/04	1/9/05
M3D	Barcelona	5/1/04	5/31/05
	Bradford	4/3/04	4/30/05
	Bratislava	7/26/04	6/30/05
	Kansas City Sci	7/30/04	2/11/05
	Madrid	6/1/04	6/30/05
	Melbourne WBS	11/20/03	11/30/04
	Quebec	1/30/04	12/31/04
	Sydney WBS	11/20/03	11/30/04
	Taipei AM	6/25/04	6/25/05
	Vancouver Imx	5/24/04	9/30/04
	West Nyack Imx	4/3/04	4/30/05
M3Dcc	**Calgary SC**	**9/10/04**	**9/30/05**
MJTTM	Kaohsiung	7/1/04	12/31/04
MOE	Apple Valley Imx	1/18/04	9/30/04
	Barcelona	5/1/03	12/31/04
	Fort Lauderdale	5/25/02	12/05
	Kansas City Sci	3/18/04	9/7/04
	Madrid	5/1/03	12/31/04
	Milwaukee	3/28/04	8/8/04

Film	Theater	Open	Close
	Palma de Mallorca	5/8/03	12/31/04
	Philadelphia	4/1/04	8/1/04
	Sioux Falls	12/1/03	1/31/05
	Sydney WBS	10/1/02	
	Tallahassee	9/6/03	12/31/04
MOF	Pensacola	11/8/96	
MOTM	Calcutta	10/10/03	
	Grand Rapids JLT	**8/13/04**	**12/04**
	Kuala Lumpur NP	12/15/03	12/31/04
MTA	**West Nyack Imx**	**9/6/04**	**12/31/04**
NASCAR	Addison Mar	3/12/04	8/31/04
	Apple Valley Imx	**3/12/04**	**9/2/04**
	Austin	3/12/04	9/11/04
	Baltimore	3/12/04	9/11/04
	Birmingham AL	3/12/04	10/17/04
	Boise Reg	3/12/04	9/11/04
	Boston NEA	3/12/04	9/11/04
	Branson	3/12/04	9/11/04
	Buffalo Reg	3/12/04	9/11/04
	Buford Reg	3/12/04	9/11/04
	Calgary FP	3/12/04	9/11/04
	Charleston SC	3/12/04	9/11/04
	Charlotte	3/12/04	9/11/04
	Chattanooga	5/28/04	9/30/04
	Chicago Imx	3/12/04	9/11/04
	Col Springs Cmk	3/12/04	9/11/04
	Columbus Mar	3/12/04	8/31/04
	Dallas Cmk	3/12/04	9/11/04
	Davenport	3/12/04	9/11/04
	Daytona Beach	4/04	
	Dearborn	3/12/04	9/11/04
	Denver CC Reg	3/12/04	9/11/04
	Dublin Reg	3/12/04	9/11/04
	Dulles	3/12/04	9/11/04
	Duluth	3/24/04	9/24/04
	Edmonton FP	3/12/04	9/11/04
	Fort Lauderdale	3/12/04	9/11/04
	Grand Rapids JLT	3/12/04	9/11/04
	Halifax	3/12/04	9/11/04
	Hampton	**3/12/04**	**9/04**
	Harrisburg	6/5/04	12/5/04
	Houston Reg	3/12/04	9/11/04
	Huntsville	3/12/04	9/11/04
	Hutchinson	3/12/04	9/11/04
	Indianapolis Imx	3/12/04	9/11/04
	Irvine Reg	3/12/04	9/11/04
	King of Prussia Reg	3/12/04	9/11/04
	Langley FP	3/12/04	9/11/04
	Lansing JLT	3/12/04	9/11/04
	Las Vegas Bre	3/12/04	9/11/04
	Las Vegas Imx	3/12/04	9/11/04
	Lincolnshire Reg	3/12/04	9/11/04
	Little Rock	3/12/04	9/11/04
	Los Angeles Loe	3/12/04	9/11/04
	Los Angeles NA	3/12/04	9/11/04
	Memphis Pink	**6/26/04**	**3/4/05**
	Mississauga FP	3/12/04	9/11/04
	Mobile	3/12/04	9/11/04
	Montreal FP	3/12/04	9/11/04
	Myrtle Beach	3/12/04	9/11/04
	Nashville Reg	3/12/04	9/11/04
	Natick JF	3/12/04	9/11/04
	New Orleans	3/12/04	9/11/04
	New Rochelle Reg	3/12/04	9/11/04
	New York Loe	3/12/04	9/11/04
	Ontario Reg	3/12/04	9/11/04
	Pittsburgh CSC	3/12/04	9/30/04
	Providence Imx	3/12/04	9/11/04
	Quebec	3/12/04	10/15/04
	Richmond SMV	4/2/04	9/17/04
	Rochester Cmk	3/12/04	9/11/04
	Sacramento Imx	3/12/04	9/11/04
	Saint Augustine	3/12/04	9/11/04
	San Antonio 3D	3/12/04	9/11/04
	San Francisco Loe	3/12/04	9/11/04
	San Jose	3/12/04	9/11/04
	Seattle PSC 2	3/12/04	9/11/04
	Tallahassee	3/12/04	9/11/04
	Tampa Reg	3/12/04	9/11/04
	Tempe Imx	3/12/04	9/11/04
	Toronto FP	3/12/04	9/11/04
	Tsuruga	7/1/04	9/30/04
	Tulsa Cmk	3/12/04	9/11/04
	Valencia Reg	3/12/04	9/11/04
	Vancouver Imx	3/12/04	8/30/04
	Virginia Beach	3/12/04	9/11/04
	West Nyack Imx	3/12/04	9/11/04
	Woodbridge FP	3/12/04	9/11/04
	Woodridge Cmk	3/12/04	9/11/04
Niagara	Niagara	7/1/86	
OC	Apple Valley Imx	9/3/04	12/31/04
	Austin	5/15/04	11/12/04
	Davenport	7/2/04	3/15/05
	Indianapolis CMI	6/1/04	8/30/04
	Providence Imx	4/1/04	8/20/04
	Saint Augustine	7/1/04	9/19/04
OM	Hague	6/30/03	8/31/04
OnGuard	Singapore DC	2/13/99	
OO	Albuquerque	5/1/04	9/30/04
	Charlotte	**4/9/04**	**9/6/04**
	Leon Exp	**5/28/04**	**11/30/04**
	San Diego NHM	3/31/01	12/30/04
	Seattle Dome	**11/15/03**	**12/30/04**
	Shanghai Dome	5/1/04	4/30/05
	Tijuana	10/18/01	12/30/04
OrigLife	Taichung BET	4/1/03	12/31/04
OW3D	Boston NEA	2/11/03	9/10/04
	Chattanooga	2/22/03	2/28/05
	Chicago Imx	5/1/04	10/31/04
	Dallas Cmk	2/1/04	8/1/04
	Eilat Epic	4/4/04	4/30/05
	Galveston	3/1/03	2/28/05
	Las Vegas Imx	10/3/03	10/3/04
	Melbourne WBS	2/1/04	1/31/05
	Moscow	9/19/03	9/18/04
	Munich	4/1/04	3/31/05
	New Orleans	1/1/04	12/31/04
	Providence Imx	6/1/04	11/30/04
	San Antonio 3D	10/15/03	10/14/04
	Sydney WBS	7/1/04	6/30/05
	Vancouver Imx	6/1/04	11/30/04
Ozarks	Branson	1/93	12/05
Pulse	Albuquerque	11/15/03	8/30/04
	Barcelona	5/5/04	9/26/04
	Bogota	4/1/04	9/1/04
	Bratislava	11/1/03	11/1/04
	Bristol	6/10/04	9/30/04
	Cedar Rapids	7/1/04	9/1/04
	Eilat Epic	4/4/04	1/6/05
	Fort Worth	8/3/03	8/28/04
	Louisville	3/19/04	9/30/04
	Madrid	6/5/04	10/31/04
	Milwaukee	7/1/04	9/1/04
	Poitiers Omni	4/3/03	12/1/04
	Regina	4/4/04	9/4/04
	Rochester MSC	4/1/04	8/31/04
	Stockholm	12/1/03	11/1/04
	Tijuana	3/15/04	8/15/04
Roar	Hague	4/30/04	4/30/05
	Vancouver Imx	6/25/04	8/30/04
ROF	Killeen	7/23/04	10/22/04
RSATM	Amneville Gau	6/1/04	10/1/04
	Moscow	5/15/04	9/15/04
SAA	**Chicago Imx**	**8/27/04**	
	Cleveland	**6/18/04**	**11/8/04**
	Garden City	**1/14/04**	**9/6/04**
	Garza Garcia	**1/14/04**	**8/13/04**
	Grand Rapids JLT	**9/3/04**	
	Hibbing	**9/1/04**	
	Kansas City Sci	**6/18/04**	**11/8/04**
	Lehi	**11/1/03**	**8/15/04**
	Mobile	**1/9/04**	**9/11/04**
	Providence Imx	**9/10/04**	
	Richmond SMV	**6/18/04**	**1/21/05**
	Singapore DC	**7/4/04**	
	Syracuse	7/5/03	11/30/04
	Vantaa	**2/1/04**	**1/31/05**
SacrPlan	Baltimore	4/22/04	
	Buford Reg	4/22/04	
	Col Springs Cmk	4/22/04	
	Columbus Mar	4/22/04	8/31/04
	Dallas Cmk	4/22/04	
	Dearborn	4/22/04	
	Denver CC Reg	4/22/04	
	Dublin Reg	4/22/04	
	Irvine Reg	4/22/04	
	King of Prussia Reg	4/22/04	
	Los Angeles Loe	4/22/04	
	Nashville Reg	4/22/04	
	New York Loe	4/22/04	
	San Francisco Loe	4/22/04	
	Seattle PSC 2	4/22/04	
	Tampa Reg	4/22/04	
	Tulsa Cmk	4/22/04	
SE	Dallas SP	6/1/04	10/1/04
	Jakarta	11/25/03	11/25/04
Sedona	Sedona	3/28/98	12/31/05
Skydance	Paris Geo	6/30/04	
Skyward	Kitakyushu	4/26/04	10/31/04
SM2	Addison Mar	7/23/04	8/04
	Apple Valley Imx	**9/3/04**	**10/05**
	Boise Reg	7/23/04	9/04
	Boston NEA	7/23/04	9/04
	Bradford	8/6/04	9/04
	Bratislava	8/6/04	9/04
	Brussels	8/6/04	9/04
	Buffalo Reg	7/23/04	9/04
	Buford Reg	7/23/04	9/04
	Calgary FP	7/23/04	9/04
	Cathedral City	7/23/04	9/04
	Charleston SC	7/23/04	9/04
	Chicago Imx	7/23/04	9/04
	Col Springs Cmk	7/23/04	9/04
	Columbus Mar	7/23/04	8/31/04
	Dallas Cmk	7/23/04	9/04
	Denver CC Reg	7/23/04	9/04
	Dublin Reg	7/23/04	9/04
	Edmonton FP	7/23/04	9/04
	Grand Rapids JLT	7/23/04	9/04
	Halifax	7/23/04	9/04
	Hampton	7/23/04	9/04
	Houston Reg	7/23/04	9/04
	Hyderabad	7/23/04	9/04
	Irvine Reg	7/23/04	9/04
	Kansas City Zoo	7/23/04	9/04
	King of Prussia Reg	7/23/04	9/04
	Langley FP	7/23/04	9/04
	Lansing JLT	7/23/04	9/04
	Lincolnshire Reg	7/23/04	9/04
	London BFI	8/6/04	9/04
	Los Angeles Loe	7/23/04	9/04
	Los Angeles NA	7/23/04	9/04
	Mississauga FP	7/23/04	9/04
	Montreal FP	7/23/04	9/04
	Moscow	8/6/04	9/04
	Mumbai	7/23/04	9/04
	Nashville Reg	7/23/04	9/04
	Natick JF	7/23/04	9/04
	New Rochelle Reg	7/23/04	9/04
	New York Loe	7/23/04	9/04
	Ontario Reg	7/23/04	9/04
	Oviedo Yel	8/6/04	9/04
	Pittsburgh CSC	7/23/04	10/04
	Prague CC	8/6/04	9/04
	Rochester Cmk	7/23/04	9/04
	San Antonio 2D	7/23/04	9/04
	San Francisco Loe	7/23/04	9/04
	Shanghai PC	8/6/04	9/04

Film	Theater	Open	Close
	Tampa Reg	7/23/04	9/04
	Toronto FP	7/23/04	9/04
	Tulsa Cmk	7/23/04	9/04
	Valencia Reg	7/23/04	9/04
	West Nyack Imx	7/23/04	9/04
	Woodbridge FP	7/23/04	9/04
	Woodridge Cmk	7/23/04	9/04
SOA	Dallas AA	2/26/99	
Solarmax	Alamogordo	9/1/03	8/30/04
	Cocoa	**10/1/02**	**9/30/05**
	Detroit	1/1/04	12/31/04
	Fort Worth	**9/1/04**	**8/30/05**
	Hague	10/11/03	10/10/04
	Hibbing	9/1/03	8/30/04
	Jackson MS	10/15/03	10/14/04
	Kuala Lumpur NP	7/1/03	9/30/04
	Melbourne WBS	3/18/04	3/18/05
	Paris Geo	3/29/04	10/1/04
	Portland	**6/1/04**	**5/30/05**
	Reno Fleisch	**9/1/04**	**8/30/05**
	Seattle PSC 1	**12/31/03**	**6/30/05**
	Sydney WBS	3/18/04	3/17/05
SOSPI	Kaohsiung	1/1/04	11/30/04
	London SM	3/10/03	9/30/04
	Malta	4/1/04	3/31/05
	Valencia Spn	**9/15/04**	**9/14/05**
SpaceSta	Alamogordo	7/1/02	6/05
	Amneville Gau	4/1/04	3/31/05
	Baltimore	5/24/02	5/05
	Barcelona	11/7/02	11/6/04
	Berlin CS	5/28/02	12/31/04
	Bratislava	4/1/04	3/31/05
	Bremen	12/19/03	12/18/04
	Bristol	5/1/02	11/9/04
	Col Springs Cmk	2/21/03	4/05
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Durban Nu	1/16/04	1/15/05
	Eilat Epic	4/4/04	2/14/05
	Fort Lauderdale	2/14/04	3/31/05
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Glasgow	4/1/03	12/31/04
	Hampton	5/24/02	5/05
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Langley FP	4/26/02	4/05
	Madrid	11/6/02	12/5/04
	Malta	12/1/03	11/30/04
	Paris Geo	10/15/03	9/30/04
	Pensacola	**9/1/04**	**12/16/04**
	Prague CC	3/18/04	3/17/05
	Regina	1/1/04	12/31/04
	Richmond SMV	**3/13/04**	**1/21/05**
	Shanghai 3D	12/12/03	12/11/04
	Sudbury	9/22/03	9/21/04
	Warsaw CC	9/1/02	9/30/04
	Washington NASM	4/17/02	
	Woodbridge FP	4/26/02	4/05
SU	Corpus Christi	8/29/03	12/31/04
	Dayton	**9/27/02**	
	Dulles	12/15/03	
	Garden City	5/26/03	12/22/04
	Huntsville	**3/1/03**	**3/1/05**
	Hutchinson	9/27/02	
	Lelystad	3/1/04	2/14/05
	Mexico City Pap	2/1/04	10/1/04
	Pensacola	3/26/04	9/30/04
	Washington NASM	**9/18/02**	
SupeSpee	Taipei AM	1/15/04	1/14/05
T40	Toronto OP	10/11/03	12/31/04
T90	Norwalk	11/20/98	12/05
TBAA	Jackson MS	3/4/04	8/31/04
Texas	Austin	5/3/03	
TF	Washington NASM	7/1/76	
Trex	Berlin CS	1/21/00	12/04
	Bremen	12/19/03	12/28/04
	Charlotte	2/13/04	10/15/04
	Cleveland	8/15/03	8/14/04
	Hampton	**9/3/04**	**9/3/05**
	Katowice CC	7/5/02	9/30/04
	London BFI	7/21/02	9/04
	Moscow	9/19/03	9/18/04
	Valencia Spn	9/15/03	9/12/04
TS	Gurnee	5/1/04	9/25/04
	Hull	4/1/04	9/30/04
	Kaohsiung	6/1/04	12/1/04
	London SM	1/14/04	9/30/04
	Lubbock	**8/1/04**	**12/31/04**
	Munich	5/13/04	5/12/05
	Portland	3/10/04	9/10/04
	Shakopee	5/15/04	9/30/04
	Singapore SC	3/15/04	9/15/04
	Speyer Imax	5/6/04	5/15/05
	Sudbury	2/1/04	8/31/04
UGs	Roanoke	11/03	11/04
	Wuerzburg	7/1/02	12/04
VOSAS	Poitiers MC	2/04	11/04
VOTDS	Boston NEA	2/10/04	2/10/05
	Copenhagen	2/15/04	10/15/04
	San Diego RHF	8/20/04	
	Taipei MCRC	1/1/04	12/31/04
WAMnv	Paris Geo	1/10/00	
Whales	Baton Rouge	3/1/04	2/28/05
	Katowice CC	3/1/04	8/31/04
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
	Prague CC	**8/6/04**	**12/31/04**
Wolves	Saint Félicien	7/1/04	7/1/05
	Yellowstone	6/1/01	
YBS	San Diego RHF	4/04	8/04
Yell	Yellowstone	4/1/03	12/31/05
ZC	Zion	5/24/94	

September 2004 by Theater

Theater	Film	Open	Close
Addison Mar	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	8/31/04
	SM2	7/23/04	8/04
Alamogordo	AlienAdv	3/1/04	2/28/05
	Solarmax	9/1/03	8/30/04
	SpaceSta	7/1/02	6/05
Albuquerque	Bugs	3/25/04	3/1/05
	OO	5/1/04	9/30/04
	Pulse	11/15/03	8/30/04
Alexandria	HB	10/1/03	9/30/04
Amneville Gau	Bugs	5/1/04	5/1/05
	Horses	3/1/03	9/1/04
	L5	3/1/03	9/1/04
	RSATM	6/1/04	10/1/04
	SpaceSta	4/1/04	3/31/05
Apple Valley Imx	Bugs	5/28/04	10/28/04
	MOE	1/18/04	9/30/04
	NASCAR	**3/12/04**	**9/2/04**
	OC	9/3/04	12/31/04
	SM2	**9/3/04**	**10/05**
Athens Eug	Discov	1/17/04	1/16/05
	Extreme	5/21/04	5/21/05
	GP	9/1/04	8/31/05
Atlanta FMNH	**AJ**	**9/2/41**	**1/2/05**
	JGWC	2/7/04	8/6/04
Austin	**Bugs**	**9/11/04**	**3/18/05**
	NASCAR	3/12/04	9/11/04
	OC	5/15/04	11/12/04
	Texas	5/3/03	
Baltimore	JGWC	5/31/04	6/30/05
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SpaceSta	5/24/02	5/05
Bangkok	HPPOA	7/2/04	8/04
Barcelona	AlienAdv	4/1/03	12/31/04
	HaunCast	5/7/02	5/31/05
	HB	5/7/02	12/31/04
	HPPOA	6/18/04	9/04
	M3D	5/1/04	5/31/05
	MOE	5/1/03	12/31/04
	Pulse	5/5/04	9/26/04
	SpaceSta	11/7/02	11/6/04
Baton Rouge	Whales	3/1/04	2/28/05
Berlin CS	**Bugs**	**4/8/04**	**4/1/05**
	CDS	1/21/00	12/31/04
	Cyberwor	11/16/00	12/04
	HaunCast	**4/5/01**	**6/30/05**
	SpaceSta	5/28/02	12/31/04
	Trex	1/21/00	12/04
Berlin Disc	**Alaska**	**8/23/04**	**2/28/05**
	Bugs	10/18/03	11/1/04
	E3D	6/1/03	12/31/04
	Extreme	5/2/00	12/31/04
	HaunCast	4/5/01	5/31/05
	HB	11/30/01	12/31/04
	Kilimanj	1/1/04	8/31/04
Birmingham AL	HB	5/1/04	1/31/05
	L&C	1/17/04	9/24/04
	NASCAR	3/12/04	10/17/04
Bogota	CV	11/28/03	9/28/04
	Pulse	4/1/04	9/1/04
Boise Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Boston MOS	AR	4/2/04	9/30/04
	FON	5/28/04	
	India	1/17/04	9/1/04
Boston NEA	HPPOA	6/4/04	8/04
	LW	12/6/01	12/6/04
	NASCAR	3/12/04	9/11/04
	OW3D	2/11/03	9/10/04
	SM2	7/23/04	9/04
	VOTDS	2/10/04	2/10/05
Bradford	HPPOA	7/19/04	9/04
	M3D	4/3/04	4/30/05
	SM2	8/6/04	9/04
Branson	ALBT	4/23/04	4/30/05
	NASCAR	3/12/04	9/11/04
	Ozarks	1/93	12/05
Bratislava	Bugs	2/5/04	2/1/06
	E3D	1/15/03	1/31/05
	M3D	7/26/04	6/30/05
	Pulse	11/1/03	11/1/04
	SM2	8/6/04	9/04
	SpaceSta	4/1/04	3/31/05
Bremen	AEK	12/19/03	
	ITD	12/19/03	12/18/04
	SpaceSta	12/19/03	12/18/04
	Trex	12/19/03	12/28/04
Bristol	Bugs	3/18/03	3/18/05

Theater	Film	Open	Close
	HB	10/15/01	10/31/04
	HPPOA	7/19/04	9/04
	Pulse	6/10/04	9/30/04
	SpaceSta	5/1/02	11/9/04
Brussels	HB	5/1/02	8/31/04
	SM2	8/6/04	9/04
Buffalo Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Buford Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
Calcutta	MOTM	10/10/03	
Calgary FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Calgary SC	AR	4/2/04	12/2/04
	M3Dcc	**9/10/04**	**9/30/05**
Castle Rock	EMSH	3/92	
Cathedral City	HPPOA	6/4/04	8/04
	SM2	7/23/04	9/04
Cedar Rapids	**Bugs**	**9/1/04**	**12/1/04**
	Dolphins	3/1/04	10/18/04
	Pulse	7/1/04	9/1/04
Charleston SC	Bugs	4/1/04	10/1/04
	CRA	2/1/04	9/5/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Charleston WV	**Everest**	**8/1/04**	**2/1/05**
	JIAC	**9/1/04**	**9/1/05**
	LS	**9/1/04**	**9/1/05**
Charlotte	NASCAR	3/12/04	9/11/04
	OO	**4/9/04**	**9/6/04**
	Trex	2/13/04	10/15/04
Chattanooga	Bugs	3/1/04	9/30/04
	NASCAR	5/28/04	9/30/04
	OW3D	2/22/03	2/28/05
Chiba City	LOTF	3/26/04	3/28/05
Chicago Imx	AR	5/7/04	9/30/04
	HaunCast	**9/24/03**	**12/31/04**
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	OW3D	5/1/04	10/31/04
	SAA	**8/27/04**	
	SM2	7/23/04	9/04
Chicago MSI	L&C	2/13/04	10/15/04
Cincinnati	ALBT	5/29/04	10/1/04
Cleveland	**Bugs**	**7/4/04**	**1/4/05**
	L&C	2/28/04	8/31/04
	SAA	**6/18/04**	**11/8/04**
	Trex	8/15/03	8/14/04
Cocoa	**Solarmax**	**10/1/02**	**9/30/05**
Col Springs Cmk	**Alaska**	**7/16/04**	**12/2/04**
	AR	7/2/04	9/30/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
	SpaceSta	2/21/03	4/05
Columbus COSI	Bugs	6/11/04	12/24/04
	CRA	1/1/04	9/1/04
Columbus Mar	HPPOA	6/4/04	8/31/04
	NASCAR	3/12/04	8/31/04
	SacrPlan	4/22/04	8/31/04
	SM2	7/23/04	8/31/04
Coomera	India	12/1/03	12/26/04
Copenhagen	ALBT	4/24/04	10/24/04
	VOTDS	2/15/04	10/15/04
Corpus Christi	L&C	1/1/03	9/4/04
	SU	8/29/03	12/31/04
Dallas AA	SOA	2/26/99	
Dallas Cmk	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	OW3D	2/1/04	8/1/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
	SpaceSta	4/19/02	4/05
Dallas SP	ITD	6/1/04	10/1/04
	SE	6/1/04	10/1/04
Davenport	CRA	3/20/04	11/30/04
	NASCAR	3/12/04	9/11/04
	OC	7/2/04	3/15/05
Dayton	SpaceSta	5/24/02	4/05
	SU	**9/27/02**	
Daytona Beach	NASCAR	4/04	
Dearborn	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Denver CC Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
Denver MNS	Bugs	6/4/04	12/1/04
	CRA	3/1/04	2/14/05
	HB	9/1/02	9/30/04
Detroit	AR	5/1/04	11/14/04
	Solarmax	1/1/04	12/31/04
Dublin Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
Dulles	AR	12/15/03	9/30/04
	NASCAR	3/12/04	9/11/04
	SU	12/15/03	
Duluth	NASCAR	3/24/04	9/24/04
Durban Nu	**Africa**	**9/17/04**	**3/31/05**
	SpaceSta	1/16/04	1/15/05
Edmonton FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Edmonton Ody	CRA	2/1/04	10/31/04
	FOK	6/5/04	6/25/05
	HB	6/22/02	9/30/04
	Kilimanj	**10/10/03**	**10/7/04**
Eilat Epic	AlienAdv	4/4/04	3/31/05
	AllAcces	4/4/04	2/14/05
	HaunCast	4/4/04	3/31/05
	OW3D	4/4/04	4/30/05
	Pulse	4/4/04	1/6/05
	SpaceSta	4/4/04	2/14/05
Fort Lauderdale	Africa	5/1/04	8/31/04
	AlienAdv	6/11/04	8/31/04
	L&C	9/26/03	9/25/04
	MOE	5/25/02	12/05
	NASCAR	3/12/04	9/11/04
	SpaceSta	2/14/04	3/31/05
Fort Worth	**Bugs**	**3/3/04**	**9/11/04**
	Pulse	8/3/03	8/28/04
	Solarmax	**9/1/04**	**8/30/05**
Galveston	Bugs	5/23/03	5/23/05
	HaunCast	3/1/04	10/31/04
	OW3D	3/1/03	2/28/05
	SpaceSta	5/24/02	5/05
Garden City	**SAA**	**1/14/04**	**9/6/04**
	SpaceSta	4/19/02	5/05
	SU	5/26/03	12/22/04
Garza Garcia	AIWC	4/22/04	10/21/04
	SAA	**1/14/04**	**8/13/04**
Glasgow	Bugs	9/26/03	6/1/05
	Cyberwor	10/1/02	12/31/04
	E3D	6/25/04	12/31/04
	JGWC	6/1/04	12/1/04
	SpaceSta	4/1/03	12/31/04
Goteborg	ATSOT	10/2/01	10/04
	HaunCast	4/15/03	8/31/04
	WOC	4/30/02	10/04
Grand Canyon	GC	11/1/99	12/31/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	Bugs	4/9/04	10/30/04
	FEOC	5/1/04	5/1/05
	GN	5/1/04	5/1/05
	HPPOA	6/4/04	8/04
	MOTM	**8/13/04**	**12/04**
	NASCAR	3/12/04	9/11/04
	SAA	**9/3/04**	
	SM2	7/23/04	9/04
Guayaquil	DIA	11/15/03	11/15/04
	Extreme	10/31/03	10/30/04
	Galapago	11/15/03	11/15/04
	HB	11/1/03	11/30/04
Gurnee	TS	5/1/04	9/25/04
Hague	Africa	7/5/04	9/5/04
	Alaska	7/5/04	9/5/04
	ALBT	9/1/03	10/31/04
	HB	10/10/01	10/10/04
	OM	6/30/03	8/31/04
	Roar	4/30/04	4/30/05
	Solarmax	10/11/03	10/10/04
Halifax	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Hampton	**FON**	**8/20/04**	
	HPPOA	**6/4/04**	**9/04**
	NASCAR	**3/12/04**	**9/04**
	SM2	7/23/04	9/04
	SpaceSta	5/24/02	5/05
	Trex	**9/3/04**	**9/3/05**
Harrisburg	**Bugs**	**2/28/04**	**12/1/04**
	HB	1/1/03	12/31/04
	NASCAR	6/5/04	12/5/04
Hartberg	DIA	1/10/04	1/9/05
	GC	9/6/03	9/5/04
	HB	4/30/04	4/30/05
Hastings	ALBT	3/1/04	9/13/04
	Antarc	**9/1/04**	**8/30/05**
	Kilimanj	6/7/04	12/6/04
Hibbing	Antarc	9/1/03	8/30/04
	SAA	**9/1/04**	
	Solarmax	9/1/03	8/30/04
Hong Kong	ALBT	4/1/04	9/30/04
Houston MNS	Alaska	9/3/03	9/30/04
	ALBT	9/3/04	9/30/04
	AR	6/11/04	8/31/04
	Bugs	3/12/04	9/2/04
	CRA	6/4/04	12/31/04
	GP	9/1/04	12/31/04
	HaunCast	5/31/04	10/31/04
	Kilimanj	9/3/04	9/30/04
Houston Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Hull	TS	4/1/04	9/30/04
Huntsville	NASCAR	3/12/04	9/11/04
	SpaceSta	5/24/02	5/05
	SU	**3/1/03**	**3/1/05**
Hutchinson	NASCAR	3/12/04	9/11/04
	SpaceSta	6/1/02	6/07
	SU	9/27/02	
Hyderabad	Apollo13	1/13/04	1/12/05
	BP	8/15/03	8/14/04
	HPPOA	6/6/04	9/04
	SM2	7/23/04	9/04
Indianapolis CMI	OC	6/1/04	8/30/04
Indianapolis Imx	**Bugs**	**3/29/04**	**9/9/04**
	CDS	**9/9/04**	**12/31/04**
	HPPOA	7/9/04	8/04
	L&C	2/7/03	12/31/04
	NASCAR	3/12/04	9/11/04
Irvine Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
Jackson MS	HB	8/1/04	7/31/05
	Solarmax	10/15/03	10/14/04
	TBAA	3/4/04	8/31/04
Jakarta	HPPOA	6/25/04	9/04

Theater	Film	Open	Close
	SE	11/25/03	11/25/04
Jersey City	Bugs	1/31/04	1/11/05
Kansas City Sci	M3D	7/30/04	2/11/05
	MOE	3/18/04	9/7/04
	SAA	**6/18/04**	**11/8/04**
Kansas City Zoo	SM2	7/23/04	9/04
Kaohsiung	MJTTM	7/1/04	12/31/04
	SOSPl	1/1/04	11/30/04
	TS	6/1/04	12/1/04
Karlshamn	CV	4/15/03	9/14/04
	Dolphins	9/15/03	2/05
	E3Dcc	2/1/04	3/1/05
Katowice CC	HPPOA	6/4/04	9/04
	Trex	7/5/02	9/30/04
	Whales	3/1/04	8/31/04
Killeen	ROF	7/23/04	10/22/04
King of Prussia Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
Kitakyushu	Cyberwor	5/1/04	3/31/05
	Skyward	4/26/04	10/31/04
Krakow CC	HPPOA	6/4/04	9/04
KSC 1	Apollo13	9/20/02	12/04
Kuala Lumpur NP	MOTM	12/15/03	12/31/04
	Solarmax	7/1/03	9/30/04
Kuwait City	AJ	11/21/03	11/25/04
	Bugs	6/16/04	6/1/05
La Coruna	Dolphins	3/30/04	5/30/05
Langley FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
	SpaceSta	4/26/02	4/05
Lansing JLT	HB	4/1/04	12/31/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Las Vegas Bre	NASCAR	3/12/04	9/11/04
Las Vegas Imx	HaunCast	3/12/02	10/31/04
	NASCAR	3/12/04	9/11/04
	OW3D	10/3/03	10/3/04
Lehi	**Bugs**	**8/20/04**	**2/15/05**
	SAA	**11/1/03**	**8/15/04**
Lelystad	SU	3/1/04	2/14/05
Leon Exp	**OO**	**5/28/04**	**11/30/04**
Lincolnshire Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Little Rock	NASCAR	3/12/04	9/11/04
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/30/05
	HaunCast	12/1/01	10/31/04
	HPPOA	7/19/04	9/04
	SM2	8/6/04	9/04
	Trex	7/21/02	9/04
London ONT	AR	7/12/04	3/1/05
	LS	12/1/03	5/31/05
London SM	Bugs	10/3/03	4/30/05
	HaunCast	**9/2/04**	**9/5/05**
	HPPOA	7/19/04	9/04
	SOSPl	3/10/03	9/30/04
	TS	1/14/04	9/30/04
Los Angeles CSC	Bugs	3/23/04	12/15/04
	CRA	1/30/04	9/9/04
	HB	7/1/04	11/30/04
Los Angeles Loe	Bugs	5/7/04	8/7/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
Los Angeles NA	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Louisville	Bugs	6/5/04	1/4/05
	Pulse	3/19/04	9/30/04
Lubbock	**Bugs**	**2/13/04**	**8/26/04**
	TS	**8/1/04**	**12/31/04**
Lucerne	ALBT	2/6/04	8/6/04
	HB	9/6/03	12/31/04
	India	5/7/04	10/31/04
Madrid	AlienAdv	4/2/03	12/31/04
	E3D	10/26/00	12/31/04
	HaunCast	6/12/02	12/31/04
	HB	11/6/02	12/31/04
	HPPOA	6/18/04	9/04
	M3D	6/1/04	6/30/05
	MOE	5/1/03	12/31/04
	Pulse	6/5/04	10/31/04
	SpaceSta	11/6/02	12/5/04
Malta	AIWC	7/1/04	6/30/05
	Apollo13	5/1/04	8/1/04
	Bugs	**9/1/04**	**9/1/05**
	Dolphins	5/1/04	4/30/05
	HaunCast	**7/26/03**	**9/30/04**
	HB	9/15/03	9/30/04
	SOSPl	4/1/04	3/31/05
	SpaceSta	12/1/03	11/30/04
Manchester UCI	AlienAdv	7/25/03	8/1/04
	HaunCast	9/1/02	8/31/04
	HPPOA	7/19/04	9/04
Matsusaka	JGWC	9/1/04	3/31/05
Melbourne WBS	AR	10/23/03	9/30/04
	Bugs	4/11/03	4/11/05
	CRA	8/1/04	1/1/05
	Cyberwor	6/22/01	12/04
	HaunCast	9/13/01	8/04
	HB	10/7/02	12/31/04
	M3D	11/20/03	11/30/04
	OW3D	2/1/04	1/31/05
	Solarmax	3/18/04	3/18/05
Memphis Pink	ALBT	3/6/04	11/12/04
	NASCAR	**6/26/04**	**3/4/05**
Menlyn Nu	CTPA	1/30/04	1/29/05
Mexico City Pap	E3D	2/1/04	9/30/04
	SU	2/1/04	10/1/04
Milwaukee	AR	7/2/04	9/9/04
	HaunCast	**9/1/04**	**11/5/04**
	MOE	3/28/04	8/8/04
	Pulse	7/1/04	9/1/04
Mississauga FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Mobile	**Everest**	**9/12/04**	**1/19/05**
	NASCAR	3/12/04	9/11/04
	SAA	**1/9/04**	**9/11/04**
Montreal FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Montreal VP	Bugs	10/9/03	10/10/04
Moscow	AlienAdv	8/1/04	7/31/05
	Bugs	**9/30/04**	**11/1/05**
	HaunCast	1/1/04	11/30/04
	HPPOA	6/4/04	8/04
	OW3D	9/19/03	9/18/04
	RSATM	5/15/04	9/15/04
	SM2	8/6/04	9/04
	Trex	9/19/03	9/18/04
Mumbai	Apollo13	10/1/03	9/30/04
	Dolphins	5/1/04	2/28/05
	HPPOA	6/6/04	9/04
	SM2	7/23/04	9/04
Munich	Bugs	11/1/03	1/1/05
	E3D	1/15/01	12/31/04
	HaunCast	9/4/03	8/31/04
	HB	4/18/02	12/31/04
	OW3D	4/1/04	3/31/05
	TS	5/13/04	5/12/05
Myrtle Beach	Bugs	6/1/04	6/1/05
	GF	**9/1/04**	**7/30/05**
	LOLL	**9/1/04**	**7/30/05**
	NASCAR	3/12/04	9/11/04
Nagasaki SM	LOTF	9/11/04	12/5/04
Nanchang	GC	3/1/04	2/28/05
Nashville Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
Natick JF	Bugs	9/9/03	9/9/04
	E3D	7/1/02	5/31/05
	HB	11/15/02	5/31/05
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
New Orleans	Bugs	3/12/03	3/12/05
	HaunCast	1/9/04	11/30/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	OW3D	1/1/04	12/31/04
New Rochelle Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
New York AMNH	Bugs	4/24/04	12/24/04
New York Loe	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
Niagara	Niagara	7/1/86	
Norwalk	Dolphins	6/18/04	10/7/04
	LOLL	6/18/04	10/7/04
	LS	6/18/04	10/7/04
	T90	11/20/98	12/05
Nuremberg	Africa	12/15/01	12/31/04
	ATSOT	12/22/01	12/31/04
	Bugs	**11/1/03**	**12/1/04**
	Extreme	12/22/01	12/31/04
	HaunCast	5/28/03	8/31/04
	Kilimanj	4/1/04	9/30/04
Oakland	HB	8/30/02	12/31/04
Oklahoma City	**Bugs**	**3/5/04**	**10/21/04**
	JGWC	7/9/04	3/10/05
Omaha	Alaska	9/1/04	2/28/05
	Bugs	5/1/04	3/31/05
	JIAC	3/1/04	8/1/04
Ontario Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Orlando SC	JGWC	2/14/04	8/13/04
Osaka Sun	HPPOA	7/24/04	9/04
Oulu	Everest	4/26/04	4/30/05
Oviedo Yel	HPPOA	6/18/04	9/04
	SM2	8/6/04	9/04
Palma de Mallorca	MOE	5/8/03	12/31/04
Paris Geo	AR	4/11/03	10/9/04
	India	10/22/03	10/6/04
	Skydance	6/30/04	
	Solarmax	3/29/04	10/1/04
	SpaceSta	10/15/03	9/30/04
	WAMnv	1/10/00	
Parker	Africa	8/29/03	8/29/04
	GC	2/1/04	2/1/05
Pensacola	MOF	11/8/96	
	SpaceSta	**9/1/04**	**12/16/04**
	SU	3/26/04	9/30/04
Philadelphia	MOE	4/1/04	8/1/04
Phoenix	Bugs	5/29/04	6/1/05
	Kilimanj	2/1/04	9/5/04
Pitea	ALBT	2/1/04	1/31/05
	HB	10/25/03	9/30/04
	JIAC	9/15/03	9/14/04
Pittsburgh CSC	**Dolphins**	**8/6/04**	**9/2/04**
	FON	**9/3/04**	**6/30/05**
	HPPOA	6/4/04	8/26/04
	NASCAR	3/12/04	9/30/04
	SM2	7/23/04	10/04
Poitiers Imax	AR	2/15/04	10/15/04
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers MC	VOSAS	2/04	11/04

Theater	Film	Open	Close
Poitiers Omni	Pulse	4/3/03	12/1/04
Portland	**Solarmax**	**6/1/04**	**5/30/05**
	TS	3/10/04	9/10/04
Prague CC	**ATSOT**	**5/7/04**	**12/31/04**
	BP	10/9/03	10/8/04
	Cyberwor	9/11/03	9/10/04
	HPPOA	6/10/04	8/04
	SM2	8/6/04	9/04
	SpaceSta	3/18/04	3/17/05
	WOC	**8/6/04**	**12/31/04**
Providence Imx	Kilimanj	5/25/04	8/25/04
	NASCAR	3/12/04	9/11/04
	OC	4/1/04	8/20/04
	OW3D	6/1/04	11/30/04
	SAA	**9/10/04**	
Puebla	AJ	4/2/04	10/2/04
Quebec	M3D	1/30/04	12/31/04
	NASCAR	3/12/04	10/15/04
Raleigh Exp	CTPA	4/1/04	9/1/04
	HPPOA	7/2/04	8/04
	India	2/27/04	10/28/04
Regina	Horses	6/1/04	12/1/04
	Pulse	4/4/04	9/4/04
	SpaceSta	1/1/04	12/31/04
Reno Fleisch	LW	5/9/04	1/9/05
	Solarmax	**9/1/04**	**8/30/05**
Riccione	LS	7/1/04	6/30/05
Richmond SMV	**FON**	**9/18/04**	**3/17/05**
	HB	9/20/03	8/31/04
	NASCAR	4/2/04	9/17/04
	SAA	**6/18/04**	**1/21/05**
	SpaceSta	**3/13/04**	**1/21/05**
Roanoke	UGs	11/03	11/04
Rochester Cmk	**AJ**	**8/13/04**	**1/6/05**
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Rochester MSC	Pulse	4/1/04	8/31/04
Sacramento Imx	L&C	2/2/04	8/1/04
	NASCAR	3/12/04	9/11/04
Sagamihara	JGWC	4/1/04	3/31/05
Saint Augustine	**Bugs**	**8/13/04**	**3/1/05**
	NASCAR	3/12/04	9/11/04
	OC	7/1/04	9/19/04
Saint Félicien	Wolves	7/1/04	7/1/05
Saint Louis SC	**HaunCast**	**9/24/04**	**11/5/04**
	HPPOA	6/4/04	8/04
Saint Paul	L&C	10/7/03	9/7/04
Salt Lake City CP	Bugs	7/24/03	8/13/04
	CV	4/10/04	8/10/04
San Antonio 2D	Alamo		
	AR	5/22/04	12/31/04
	HPPOA	6/4/04	8/04
	SM2	7/23/04	9/04
San Antonio 3D	Bugs	1/9/04	12/1/04
	HaunCast	8/15/03	12/31/04
	NASCAR	3/12/04	9/11/04
	OW3D	10/15/03	10/14/04
San Diego NHM	AJ	7/1/04	1/2/05
	OO	3/31/01	12/30/04
San Diego RHF	AR	1/17/04	9/4/04
	Bugs	**8/8/03**	**6/20/05**
	CRA	**2/14/03**	**9/04**
	FON	5/28/04	
	VOTDS	8/20/04	
	YBS	4/04	8/04
San Francisco Loe	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
San Jose	**Bugs**	**10/1/03**	**10/1/04**
	L&C	10/1/03	10/31/05
	NASCAR	3/12/04	9/11/04
San Simeon	HCBTD	8/17/96	
Sandy	**Bugs**	**8/15/04**	**3/1/05**
Sasebo	LOTF	8/1/04	8/31/04
Seattle Dome	**OO**	**11/15/03**	**12/30/04**
Seattle PSC 1	CRA	3/10/04	9/10/04
	Kilimanj	**8/23/04**	**11/18/04**
	Solarmax	**12/31/03**	**6/30/05**
Seattle PSC 2	Bugs	12/27/03	12/1/04
	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Sedona	Sedona	3/28/98	12/31/05
Seoul 63	CRA	7/21/04	12/21/04
Shakopee	TS	5/15/04	9/30/04
Shanghai 3D	SpaceSta	12/12/03	12/11/04
Shanghai Dome	OO	5/1/04	4/30/05
Shanghai PC	SM2	8/6/04	9/04
Shreveport	Bugs	3/13/04	11/13/04
Singapore DC	HB	8/1/04	12/31/04
	OnGuard	2/13/99	
	SAA	**7/4/04**	
Singapore GV	Everest	9/15/03	9/15/04
	HaunCast	9/1/03	9/30/04
Singapore SC	TS	3/15/04	9/15/04
Sinsheim	E3D	5/16/03	12/31/04
	Galapago	3/10/01	12/31/04
Sioux Falls	Everest	6/5/04	10/1/04
	L&C	1/31/04	10/1/04
	MOE	12/1/03	1/31/05
Speyer Dome	HB	6/6/02	12/31/04
Speyer Imax	**Extreme**	**2/8/02**	**12/31/04**
	TS	5/6/04	5/15/05
Spokane	AR	4/2/04	9/1/04
	CDS	**8/20/04**	**9/6/04**
	HPPOA	6/11/04	8/04
	L&C	3/15/03	10/31/04
Stockholm	ALBT	9/20/02	9/30/04
	E3Dcc	3/1/04	12/31/04
	HB	11/30/01	12/31/04
	Pulse	12/1/03	11/1/04
Sudbury	Bears	5/01	
	HB	5/1/04	6/30/05
	Kilimanj	9/27/04	6/30/05
	SpaceSta	9/22/03	9/21/04
	TS	2/1/04	8/31/04
Sydney WBS	Bugs	4/11/03	4/11/05
	HaunCast	9/20/01	8/04
	HB	7/22/02	12/31/04
	M3D	11/20/03	11/30/04
	MOE	10/1/02	
	OW3D	7/1/04	6/30/05
	Solarmax	3/18/04	3/17/05
Syracuse	ALBT	7/10/04	10/31/04
	L&C	6/04	12/04
	SAA	7/5/03	11/30/04
Taichung BET	OrigLife	4/1/03	12/31/04
Taichung ST	AJ	1/1/04	12/31/04
Taipei AM	M3D	6/25/04	6/25/05
	SupeSpee	1/15/04	1/14/05
Taipei MCRC	Beavers	7/1/03	12/31/04
	India	7/1/02	
	VOTDS	1/1/04	12/31/04
Tallahassee	MOE	9/6/03	12/31/04
	NASCAR	3/12/04	9/11/04
Tampa MOSI	AR	5/24/04	9/9/04
Tampa Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
Tel Aviv NL	Everest	11/26/02	11/25/04
Tempe Imx	NASCAR	3/12/04	9/11/04
Tijuana	**AJ**	**9/10/04**	**12/10/04**
	CRA	6/15/04	5/31/05
	CV	10/25/03	8/1/04
	OO	10/18/01	12/30/04
	Pulse	3/15/04	8/15/04
Tokyo Mer	HPPOA	6/26/04	9/04
Toronto FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Toronto OP	India	5/1/03	12/31/04
	T40	10/11/03	12/31/04
Toronto OSC	CRA	10/17/03	3/31/05
	FON	6/4/04	
Tsuruga	NASCAR	7/1/04	9/30/04
Tulsa Cmk	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SM2	7/23/04	9/04
Valencia Reg	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Valencia Spn	GC	4/16/04	4/15/05
	SOSPI	**9/15/04**	**9/14/05**
	Trex	9/15/03	9/12/04
Vancouver Imx	Alaska	5/1/04	8/30/04
	M3D	5/24/04	9/30/04
	NASCAR	3/12/04	8/30/04
	OW3D	6/1/04	11/30/04
	Roar	6/25/04	8/30/04
Vancouver SW	CRA	3/16/04	10/04
	FON	7/1/04	12/04
	India	5/7/04	12/04
Vantaa	Bears	9/1/03	11/3/04
	Dolphins	9/1/04	8/31/05
	SAA	**2/1/04**	**1/31/05**
Victoria	HB	3/8/04	10/31/04
Vienna LFC	ALBT	7/1/04	12/31/04
	ATSOT	10/3/03	10/31/04
	Bugs	**3/23/04**	**5/1/05**
	HaunCast	3/26/04	2/26/05
	HB	6/7/02	3/31/05
	HPPOA	6/4/04	8/04
Virginia Beach	NASCAR	3/12/04	9/11/04
Warsaw CC	AlienAdv	3/19/04	3/31/05
	Bugs	3/5/04	
	E3D	4/16/04	4/30/05
	HaunCast	6/1/04	5/31/05
	HPPOA	6/4/04	8/04
	SpaceSta	9/1/02	9/30/04
Washington NASM	CV	3/10/03	3/05
	SpaceSta	4/17/02	
	SU	**9/18/02**	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/05
	CDS	**12/26/03**	**12/31/04**
	Dolphins	9/11/04	3/05
West Nyack Imx	HPPOA	6/4/04	8/04
	M3D	4/3/04	4/30/05
	MTA	**9/6/04**	**12/31/04**
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Winnipeg Imx	India	5/7/04	
Woodbridge FP	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
	SpaceSta	4/26/02	4/05
Woodridge Cmk	HPPOA	6/4/04	8/04
	NASCAR	3/12/04	9/11/04
	SM2	7/23/04	9/04
Wuerzburg	AlienAdv	8/9/02	8/31/04
	HaunCast	12/1/01	8/31/04
	UGs	7/1/02	12/04
Yellowstone	**Alaska**	**2/13/04**	**10/15/04**
	L&C	6/15/02	10/15/04
	Wolves	6/1/01	
	Yell	4/1/03	12/31/05
Zion	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
AIA3D	Adventures in Animation 3D	2004	3D	WGBH
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		NWF
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
ChanJian	Chang Jiang: The Great River of China	1999		DTI
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Encounter in the Third Dimension (ColorCode 3D)	2000		nWP
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
Fantasia	Fantasia/2000	2000		BVP
Fiddle	Fiddle: An American Family Saga, The (aka OLL)	1995		IMAX
FightPil	Fighter Pilot: Operation Red Flag	2004		SLC
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FON	Forces of Nature: Natural Disasters	2004		DCI
Galapago	Galapagos	1999	3D	IMAX
GAW	Great American West	1996		JQH
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Horses	Horses: The Story of Equus	2002		IMAX
HPPOA	Harry Potter and the Prisoner of Azkaban	2004		WB
IA	Island Adventure	1996		G47
IN	IMAX Nutcracker, The	1997	3D	IMAX
India	India: Kingdom of the Tiger	2002		NWF
IOTS	Island of the Sharks	1999		IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LionKing	Lion King, The	2002		BVP
LOLL	Legend of Loch Lomond, The	2002		SKF
LOTF	Legend of the Forest: Special Edition	2003		AOI
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
M3Dcc	Misadventures in 3D (ColorCode)	2004		nWP
MatrxRel	Matrix Reloaded, The IMAX Experience	2003		WB
MatrxRev	Matrix Revolutions, The IMAX Experience	2003		WB
Mexico	Mexico	1996		IWRK
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
MWH	Majestic White Horses, The	2001		MRF
MysticInd	Mystic India	2004		unk
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Nsync	'N Sync: Bigger than Live	2001		NMF
OC	Our Country	2003		GSF
OG	Olympic Glory	1999		PTAS
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		BFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
PolarExp	Polar Express	2004	3D	WB
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		DCI
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SacrPlan	Sacred Planet	2004		BVP
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
Sharks3D	Sharks (3D Ent.)	2004	3D	3DEL
ShinSymp	Shinsyu Symphony	1995		BFI
SI	Survival Island	1995		IMAX
Skydance	Skydance	2002		AC
SM	Shirakami Mountains, The	1998		CJI
SM2	Spider-Man 2	2004		unk
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOLOE	Secret of Life on Earth	1996		IMAX
SOSPl	SOS Planet	2002	3D	nWP
SOW	Story of Winds, The	1995		unk
SpaceSta	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
SVTS	Santa Vs. The Snowman	2002	3D	IMAX
SWII	Star Wars Episode II: The IMAX Experience	2002		FOX
Sydney	Sydney: Story of a City	1999		TBS
Texas	Texas: The Big Picture	2003		TSHMF
TP	Treasure Planet	2002		BVP
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
UX	Ultimate X	2002		BVP
Vikings	Vikings	2004		GSF
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
Wolves	Wolves	1999		NWF
YBS	Young Black Stallion	2003		BVP

September 2004 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
79	NASCAR	9	AlienAdv	4	SOSPl	2	UGs	1	OnGuard
71	HPPOA	9	Dolphins	4	VOTDS	2	Whales	1	OrigLife
56	SM2	9	India	3	JIAC	2	Wolves	1	Ozarks
55	Bugs	9	Kilimanj	3	LOLL	1	AEK	1	ROF
32	SpaceSta	8	Trex	3	LOTF	1	Alamo	1	Sedona
31	HB	7	AJ	3	MOTM	1	AllAcces	1	Skydance
27	HaunCast	7	Alaska	3	WOC	1	Amazon	1	Skyward
17	SacrPlan	7	FON	2	AIWC	1	Beavers	1	SOA
16	AR	7	JGWC	2	Antarc	1	Discov	1	SupeSpee
16	Pulse	7	OO	2	Bears	1	EMSH	1	T40
15	OW3D	6	Cyberwor	2	BP	1	FEOC	1	T90
14	CRA	6	Everest	2	CTPA	1	FOK	1	TBAA
14	SAA	6	OC	2	DIA	1	GF	1	Texas
14	Solarmax	5	Africa	2	Galapago	1	GN	1	TF
13	ALBT	5	CV	2	GP	1	HCBTD	1	VOSAS
13	L&C	5	GC	2	Horses	1	L5	1	WAMnv
12	M3D	4	Apollo13	2	ITD	1	MJTTM	1	YBS
11	E3D	4	ATSOT	2	LW	1	MOF	1	Yell
11	MOE	4	CDS	2	Roar	1	MTA	1	ZC
11	TS	4	Extreme	2	RSATM	1	Niagara		
10	SU	4	LS	2	SE	1	OM		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
Beverly Hills, CA 90211-1972 USA
Tel: 310-247-3000
www.oscars.org

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Torrance, CA 90501 USA
www.honda.com

@Bristol
Deanery Road, Harbourside
Bristol, BS1 5DB UNITED KINGDOM
Tel: +44-117-909-2000
Fax: +44-117 909 9920
www.at-bristol.org.uk/imax/default.htm

Bharatbala Productions Ltd.
G-9 Satnam Sagar
20, Peddar Road
Mumbai, 400 026 INDIA
Tel: +91-22-382-8009
Fax: +91-22-388-6659

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

CFI Laboratories
959 North Seward Street
Hollywood, CA 90038 USA
Tel: 323-960-7444
Fax: 323-962-8746
www.technicolor.com

Cinevest, Inc.
17333 Rancho Street
Encino, CA 91316 USA
Tel: 818-784-6220
www.cinevest.com

Cintel International Ltd
Watton Road
Ware, Herts. SG12 OAE UNITED KINGDOM
Tel: +44-1920 463939
Fax: +44-1920 460803
www.cintel.co.uk/

Columbia Pictures
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com/

Command Post & Transfer
111 Peter Street
Toronto, ON M5V2H1 CANADA
Tel: 416-979-2066
www.compt.com

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Desert IMAX Theater
68-510 East Palm Canyon Drive
Cathedral City, CA 92234 USA
Tel: 760-324-7333
Fax: 760-324-2787
www.desertimax.com

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158

Eastman Kodak Company
6700 Santa Monica Boulevard
Hollywood, CA 90038-1203 USA
Tel: 213-464-613l
Fax: 213-464-5886
www.kodak.com

Euromax
PO Box 61667
Hague, NL-2506 JK NETHERLANDS
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Fax: +31-70-3524280
www.euromax.org

Extreme Productions **EP**
624 Markerville Road N.E.
Calgary, AB T2E 5X2 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Ford's Theatre
511 10th Street, NW
Washington, DC 20004 USA
Tel: 202-426-6924
Fax: 202-426-1845
www.nps.gov/foth/

FunFilm **FF**
5144 St-Laurent
Montreal, QC H2T 1R8 CANADA
Tel: 514-272-4956
Fax: 514-272-9841

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Hakkejima Sea Paradise-Aqua Theatre
Hakkeijima
Kanazawa-ku
Yokohama-shi, Kanagawa Pref. 236-0006 JAPAN
Tel: +81-45-788-9608
Fax: +81-45-788-9610

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026 USA
Tel: 310-305-8081
Fax: 310-305-7563

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Infinity Filmworks
19405 Bilmoor Place
Tarzana, CA 91356 USA
Tel: 818-881-3288
Fax: 818-881-8873

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540

Keong Emas IMAX Theatre
Taman Mini Indonesia Indah
Jakarta, Timur 13560 INDONESIA
Tel: +62-21-840-1021
Fax: +62-21-840-1028

Large Format Cinema Association
28241 Crown Valley Parkway
PMB 401
Laguna Niguel, CA 92677 USA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org

Lobo Media Productions
650 Ward Drive, Suite I
Santa Barbara, CA 93111-3307 USA
Tel: 805-964-2132
Fax: 805-964-0737
www.lobofilms.com/

MacGillivray Freeman Films, Inc. **MFF**
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2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Marcus Theatres Corporation
250 E. Wisconsin Ave.
Milwaukee, WI 53202-4222 USA
Tel: 414-905-1500
Fax: 414-905-2668
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Maritime Aquarium at Norwalk
10 North Water Street
Norwalk, CT 06854 USA
Tel: 203-852-0700
Fax: 203-838-5416
www.maritimeaquarium.org

MegaSystems, Inc. **MEGA**
110 Riberia Street
Saint Augustine, FL 32085 USA
Tel: 904-829-5702
Fax: 904-829-5707
www.megasystem.com

Milwaukee Public Museum
800 West Wells Street
Milwaukee, WI 53233-2309 USA
Tel: 414-278-2700
Fax: 414-278-6100

MR-Film **MRF**
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510
www.mr-film.com

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
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Fax: 773-684-5678
www.msichicago.org

National Aeronautics and Space Administration
500 E Street, SW
Washington, DC 20024 USA
www.nasa.gov

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652
www.nasm.si.edu/visit/imax/films.cfm

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Dedham, MA 02026-4536 USA
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Fax: 781-461-1416
www.national-amusements.com

National Wildlife Productions **NWF**
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Reston, VA 20190 USA
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Fax: 703 438 6076
www.nwf.org/nwp

Nauticus, National Maritime Center
One Waterside Drive
Norfolk, VA 23510 USA
Tel: 804-664-1000
www.nauticus.org

Nelson Madison Film **NMF**
4820 San Fernando Road
Los Angeles, CA 91204 USA
Tel: 818-550-6213
www.nelsonmadisonfilms.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
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Tel: 203-661-5678
Fax: 203-661-5556
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Orbita Max
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Fax: +34-93-505-20-29
www.orbitamax.com

Pacific Title and Art Studio
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Fax: 323-461-8325
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Partners HealthCare System
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Prasad IMAX Theatre
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P.O.,
Hyderabad, 500 063 INDIA
Tel: +91-40-23448888
www.prasadz.com

Primesco Communications, Inc. **PCI**
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Montreal, QC H3B 4G7 CANADA
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Fax: 514-874-9068
www.primesco.com

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Fax: +33 1 4204 6645

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www.rhfleet.org

RPG Productions, Inc.
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Fax: 818-848-2846

Science Museum
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www.nmsi.ac.uk/welcome.html

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Saint Paul, MN 55102 USA
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Fax: 651-221-9433
www.smm.org

Silicon Graphics, Inc.
1600 Amphitheatre Parkway
Mountain View, CA 94043
Tel: 650-960-1980
www.sgi.com

SimEx/Iwerks **IWRK**
4520 West Valerio Street
Burbank, CA 91505-1046
Tel: 818-841-7766
Fax: 818-840-6188
www.iwerks.com

Singapore Science Centre
15 Science Centre Road
off Jurong Town Hall Road
Singapore, 609081 SINGAPORE
Tel: +65-6425-2500
Fax: +65-6565-9533
www.sci-ctr.edu.sg

SK Films, Inc. **SKF**
163 Queen Street East, Ste 100
Toronto, ON M5A 1S1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428
www.skfilms.com/

Sky East, Inc. **SEI**
Mita Higashimon Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Sky High Entertainment, Inc.
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Fax: 418-682-1655
www.shemovie.com

Sony Pictures Classics, Large Format **SPC**
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www.cirquedusoleiljourney.com/

Stephen Low Company **SLC**
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Fax: 514-633-6035
www.stephenlow.com

Summerhays Films, Inc. **SFI**
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San Diego, CA 92122 USA
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Fax: 858-546-8670
www.oceanoasis.org/behindthescenes/summerhays.html

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Fax: +41-41-370-6168
www.imax.ch

Terminix International Company L.P
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Memphis, TN 38120 USA
Tel: 901-766-1111
www.terminix.com

TFX Animation, Inc.
305 de la Commune Ouest, Suite 100
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-844-8844
www.tfxanimation.com

Thomson
46 quai A. Le Gallo
Boulogne, 92648 FRANCE
www.thomson.net

3D Entertainment Ltd.
Brettenham House, Lancaster Place
London, WC2E 7EW UNITED KINGDOM
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Fax: +33 476 720 767

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Salt Lake City, UT 84151-0507 USA
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Fax: 801-575-7912
www.universepartners.net

Virginia Air and Space Center
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Hampton, VA 23669 USA
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Fax: 757-727-0898
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www.walden.com

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http://www2.warnerbros.com

WGBH Giant Screen Films **WGBH**
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POSITIONS OPEN

Projection Supervisors, Reading, MA

Jordan's Furniture is opening its second theater this fall and is looking for two experienced Projection Supervisors. Candidate must be available to work flexible schedule including nights, weekends and holidays. Interested parties should submit a current resume and inquiry via mail, fax or e-mail (no telephone calls, please) to:

Tom Fraze
Projection Manager
Jordan's Furniture
1 Underprice Way
Natick MA. 01760
Fax: 508 626 0457
tfraze@jordans.com

POSITIONS SOUGHT

Experienced IMAX SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self-taught on most facets of the DTAC system, troubleshooting the system, and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer (graduate of Trebas Institute – Toronto), experience in staging, lighting, set construction, sound design and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to work with any IMAX/LF film production, post-production, or other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 13 years of combined experience.

Canadian resident.

Training/consultant assignments include Natick, MA, and Moscow, Russia.

Contact Bill Killough at imaxguy@sympatico.ca

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SHORTS

Spider-Man 2 opens in 55 IMAXes

On July 23, ***Spider-Man 2: The IMAX Experience*** opened in 47 theaters in North America and India; two weeks later it opened in eight more theaters in Europe and Asia. The film had opened in 35mm theaters three weeks earlier, and quickly broke records for opening-day gross, five-day gross, fastest to $200 million, and more. At press time, after eight weeks in release, it had taken in a worldwide total of $728 million.

Neither **Imax Corporation** nor producer **Columbia Pictures** released IMAX-only box office figures in the first few weeks, as had been done with most previous IMAX DMR releases, leading to the inference that the LF edition of the mega-hit was not meeting expectations. When Imax reported second-quarter results in early August, the press release mentioned that *Spider-Man 2* had earned $2 million in its first two weeks in IMAX theaters. This is comparable to the early results of 2003's ***The Matrix Reloaded***, which ultimately took in an estimated $14 million in 53 IMAX theaters over five months.

Spider-Man 2 has had to contend with ***Harry Potter and the Prisoner of Azkaban***, which opened in June and was still playing in most of the theaters that took *Spidey*. This is the first time that two DMR films have been in release simultaneously. Only four of the theaters showing *Spider-Man 2* did not run *Harry Potter*, which has been shown in 71 theaters.

O'Toole to narrate *Mystic India*

Oscar-winning actor **Peter O'Toole** will narrate the **Keith Melton** film ***Mystic India***. The actor recorded the track in London in late August. The film, which traces the spiritual trek of a young boy across India in the 18th century, will be released in October.

Hampton has record year

The Virginia Air and Space Center in Hampton, VA, closed its fiscal year on June 30 with a record 438,316 admissions (an 8% increase over the previous year), and with a 26% increase in exhibit revenue. The **Riverside IMAX Theater** saw a 7% boost in revenue that executive director/CEO **Todd Bridgford** attributes to the recent 3D upgrade (*see Shorts, LF Examiner, December 2003*) and IMAX DMR films. The museum store and café, both of which were upgraded, also posted improved income levels, and membership was up by 24%.

The Virginia Air and Space Center in Hampton, VA.

The results give the center its ninth consecutive year in the black since opening in April 1992.

Three LF films try for docu Oscars

The deadline for submitting films for Academy Award® consideration in the documentary categories was Sept. 1. Submitted in the Documentary Short Subject category (40 minutes or less) were ***Forces of Nature***, produced by **Graphic Films** and **National Geographic Television and Films**, and distributed by **Destination Cinema, Inc.**

In the Documentary Feature category, ***NASCAR: The IMAX 3D Experience***, produced by **Imax Corporation** and **Warner Bros. Pictures** and distributed by Warner, and ***Volcanoes of the Deep Sea***, produced and distributed by the **Stephen Low Company**, were submitted.

Nominations for the 77th annual Academy Awards will be announced on Jan. 25, 2005, and the award ceremony will be televised on Feb. 27, 2005.

Cathedral City attendance up 30%

The **Desert IMAX Theatre** in Cathedral City, CA, announced in late July that its attendance and revenues for the year ending June 30, 2004, were up 30% and 35%, respectively, compared to the previous year. For fiscal 2004, attendance was 101,488, compared to 78,051 in FY 2003. Gross receipts for the year ending June 30, 2004, were $795,635, up from $589,686 in the previous year.

Over a two-year period, attendance grew by 51% (from 67,170 in FY 2002) and box office jumped 88% from 2002's $422,596.

Theater manager **Ed Bisaillon** credited the IMAX DMR releases of ***Harry Potter and the Prisoner of Azkaban*** and the two ***Matrix*** films with a large part of the growth.

The Cathedral City theater, located near Palm Springs, 100 miles (160 km) east of Los Angeles, is subsidized by the city's redevelopment agency, which took over operations after the original developer defaulted in late 2000.

Changes in LFCA board

At a July meeting, the **Large Format Cinema Association** appointed new officers to its board of directors. The new presi-

*(See **SHORTS** on page 13)*